



The Economic Activity of Dance in New York City



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New York City is the dance capital of the world with more dancers, choreographers, dance companies, dance performances and audiences than anywhere else. After George Balanchine, working in ballet, and Martha Graham (expanding the work of those who came before) inventing a new form that would later be called modern dance, no dancer ever danced the same way again. Indeed, the roots of concert dance as performed in this and the prior century were formed here. This extraordinary legacy continues with new generations of dance artists in this city constantly exploring and creating new work that challenges and entertains and illuminates new perceptions of movement in time and space.

And yet, despite dance's seminal role in our city's and the world's cultural life, there has been amazingly little analysis of dance in New York City - amazingly little quantification of just why New York City is the dance capital. The study you are about read represents a giant first step in understanding dance's economic role in our city. With knowledge comes power, and with power comes influence, and with influence the dance capital of the world will remain so, and leap into a future richer with possibility and resources and promise.

Dance/NYC, and our parent organization, Dance/USA, the national service organization for professional dance, are proud to have taken this first giant step. Dance/NYC also wishes to thank the enlightened funders who immediately grasped the importance of this study and made it possible. Our thanks to Peggy Ayers and Darcy Hector of the Robert Sterling Clark Foundation, Christopher Pennington of the Jerome Robbins Foundation, and Ted Bartwink of the Harkness Foundation for Dance. Our thanks too, to the dance companies and presenters who took time from their endless workdays to complete the various surveys whose results you are about to read.

*Robert Yesselman
Director, Dance/NYC*



This important “Economic Activity Study of Dance in New York City” is yet another outstanding example of why Dance/NYC was established by Dance/USA. Bearing in mind the symbiosis between this important local community and the national dance ecology, the results of this study will be distributed across the country to dance professionals and supporters, arts communities and policy-makers. We hope it will, by extension, help to raise the profile and value of dance nationwide as well as provide an example of what other dance and arts communities in other cities can accomplish by working collaboratively.

Dance/USA is extremely proud of Dance/NYC’s accomplishment.

*Andrea Snyder
Executive Director, Dance/USA*

As Commissioner of the Department of Cultural Affairs, I want to congratulate Dance/NYC for producing this landmark report, "The Economic Activity of Dance in New York City."

This study is so valuable because it conveys the tremendous economic impact that the field of dance has on New York City. In doing so, it addresses a major challenge: how to quantify and position the cultural community as an essential economic sector in the City. Producing art is never primarily about the bottom line; success in this field isn't determined by profits or the uniformity of a product. Instead, artistic expression, in its myriad forms, connects to individuals in ways that cannot be reduced to spreadsheets. However, if the cultural field is to communicate its unique and essential influence on the City's growth and quality of life, then we must have the vision and courage to join forces as a sector and develop methodologies that quantify this influence.

Building on past studies showing the integral relationship between culture and economic development, Dance/NYC has produced a milestone. It is up to all of us to support and advance these efforts in the years to come.

*Kate D. Levin
Commissioner of the New York City Department of Cultural Affairs*



Executive Summary

New York City is recognized as the world center for all forms of dance. From the prestigious companies that make their home here to the lofts and studios of emerging artists developing their craft; as the showcase for national and international companies and the laboratory where young people and new audiences are introduced to the creativity of dancers and choreographers; New York City is the dance capital of the world.

Dance/NYC, a branch of Dance/USA, the national service organization for professional dance, with support from The Robert Sterling Clark Foundation, The Harkness Foundation for Dance, and The Jerome Robbins Foundation, commissioned AMS Planning & Research Corp. to conduct the first-ever economic impact study of dance in New York City¹ to document the significant role that NYC-based dance organizations play in the local economy. As this study is intended to present the impact of dance on New York City, activity by NYC-based dance organizations outside the city is beyond the focus of this study and while substantial, this activity is not included in the analysis in this report.

Data for the study were gathered in 2002 and 2003 and included organizational and financial information provided by 41 New York City-based dance companies and dance presenters.² In addition, AMS conducted audience surveys between August 2002 and January 2003 at 19 dance performances by 13 different companies at nine New York City dance venues of various seating capacities.³

This Executive Summary highlights findings from the information gathered through the two methodologies. Appendix 1 to this report contains the economic impact analysis prepared for AMS by Professor William Beyers of the University of Washington and Appendix 2 presents detailed findings of the audience survey. Additional Appendices detail the organization survey protocol and findings.

¹ *New York City is defined in this study as the five Boroughs: Bronx, Brooklyn, Manhattan, Staten Island and Queens*

² *See Appendix 2 for the list of responding companies*

³ *See Appendix 3-B for results from the audience survey*



Organizations

Dance/NYC identified 412 organizations and individuals actively involved in the production of dance in New York City. Each of these was invited to provide data for the study using a survey based on Dance/USA's annual organizational survey, which conforms to the Performing Arts Research Coalition (PARC)⁴ standard. A total of 41 organizations⁵ provided organizational data that was used in this analysis and forms the basis of our findings.

For the purpose of analysis, survey respondents were placed into one of three budget categories as follows:

- Small organizations with budgets under \$1 million (ranging from modern companies such as the Sean Curran Company to culturally-specific companies such as the New York Chinese Cultural Center/Chinese Folk Dance Company).
- Medium organizations with budgets ranging from \$1 million to \$5 million (including presenting organizations such as the Joyce Theater to larger modern dance companies such as the Paul Taylor Dance Company).
- Large organizations with budgets over \$5 million (varying from large companies such as the American Ballet Theatre and Alvin Ailey American Dance Theater, to dance presenters such as the Brooklyn Academy of Music).

The 41 responding organizations include seven large organizations, 11 medium organizations, and 23 small organizations. The total activity of the large and medium organizations (with budgets greater than \$1 million) in the sample represents over 95% of the performance, employment, and economic activity by dance organizations of this size in New York City.

The data presented in this report represent only the organizations responding to the survey. Because they represent such a large percentage of total activity, the data reported are considered to be representative of the dance industry's total economic activity. As the activity represented by a small number of medium-sized organizations and many small organizations is not part of this data set, the actual total economic activity of all dance organizations in New York City is most likely somewhat larger than this report concludes.

⁴ PARC is a research collaborative among five major national service organizations in the performing arts, in partnership with The Urban Institute and supported by The Pew Charitable Trusts. More information is available at www.operaamerica.org/parc/

⁵ See Appendix 2 for the list of responding companies



These New York City-based dance companies and presenters responding to the survey had a total income of \$159.8 million⁶ with 57% coming from “earned revenue”⁷ and 43% from contributed sources including government support, contributions from individuals, corporations, foundations and in-kind support.

Together, survey respondents retained the services of approximately 1,200 full-time employees, 800 part-time employees, 630 contract personnel (full- and part-time), 40 interns, and over 8,600 volunteers. Approximately two-thirds (66.2%) of all reported organizational expenditures are for labor-related expenses. Occupancy costs represented a further 5.3% of total expenditures, and other operating expenses (such as marketing costs and general and administrative overhead) the remaining 28.4%.

Activity and Attendance

As shown in the table below, New York City’s non-profit dance organizations performed before more than one million paying patrons at 1,582 performances throughout the five Boroughs of NYC during fiscal year 2002. In that same year, over 200,000 participated in other types of programs, including lecture/demonstrations and in-school programs.

Nationwide, New York City’s dance organizations reached more than two million people.⁸ Approximately 80% of these attendances were to ticketed or free performances, with the remaining 20% for lecture/demonstrations, classes, in-school programs and performances, and residencies.

Type of Activity / # of Patrons	New York City	Outside of New York City
Ticketed Performances	1,022,000	616,000
Free Performances	32,000	8,000
Lectures/Demonstrations	29,000	26,000
School Performances	75,000	54,000
In-school Programs	50,000	89,000
Residencies	8,000	30,000
Public Classes	21,000	2,000

Attendance at dance programs (all values rounded to the nearest thousand)

⁶ For presenting organizations such as the Brooklyn Academy of Music, income represents only revenue directly related to dance performances and activities.

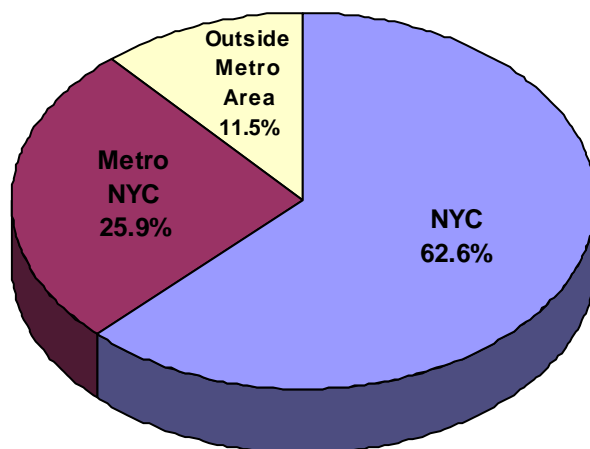
⁷ Earned revenue includes performance revenue, revenue from ‘booked-in events,’ education, production and investment income.

⁸ Source: AMS Planning & Research Corp. Organizational Survey



Audiences

Audiences for dance programming in New York City are drawn from New York City (62.6%), the metropolitan region (25.9%) and visitors from outside the area (11.5%) (see chart below).⁹



Attendance at NYC dance performances by region

The dance audience is comprised of avid arts participants. Almost half the survey respondents were frequent dance patrons, having attended at least five dance performances in New York City over the past year. In addition, 88% of all respondents reported attending a visual art museum in the last 12 months and 84% reported attending a Broadway theatrical production during the same time frame.

Audiences at dance performances in New York City are likely to be female (68.1%), highly educated (84.3% have a college degree or better), and white, or of Anglo descent (86.3%). Please see Appendix 3-B for detailed demographic results of the patron survey.

⁹ Patrons were asked to identify their residence as either within New York City (the five Boroughs,) beyond the five Boroughs but within the greater metropolitan area, or beyond the metropolitan area.



EDUCATION LEVEL		RACIAL/ETHNIC GROUP		HOUSEHOLD INCOME	
Less than High School	1.7%	Asian	4.0%	< \$25,000	7.9%
High School Grad (GED)	2.7%	Black/African American	4.5%	\$25,000 to \$50,000	15.3%
Vocational School	0.5%	White/Anglo	86.3%	\$50,000 to \$74,999	16.8%
Some College	10.8%	Other	5.1%	\$75,000 to \$99,999	12.7%
Bachelors Degree	30.3%	INDEPENDENT QUESTION		\$100,000 to \$149,999	17.0%
Post Graduate	54.0%	Hispanic/Latino Origin	4.6%	\$150,000 +	30.3%

Patron Survey Demographic
Summary Results¹⁰

Economic Activity

Based on the data collected in the two surveys, dance in New York City accounts for more than a quarter of a billion dollars of direct economic activity in NYC, and nearly half a billion dollars (\$415.72 million) in both direct and indirect impacts.¹¹

More than 80% of organizational expenditures by survey respondents occurred in New York City (76% in large organizations, 82% in medium organizations, and 87% in small organizations) resulting in direct local spending by dance organizations of \$121 million. Spending by audiences adds another \$135.4 million.

The greatest portion of dance organization spending is labor related, accounting for roughly \$80.2 million in local spending.

The audience survey collected spending data about patrons and members of their party (the average party size was four). AMS received 5,746 completed surveys with 4,412 containing valid expenditure data. These surveys represented spending by a total of 15,446 patrons.

While the single largest patron spending area (\$61.8 million) was for tickets, audience members spent another \$73.6 million on performance-related expenditures as shown below, with visitors to New York spending more than twice as much as New York City residents:

¹⁰ The United States Census Bureau defines Hispanic/Latino Origin as being independent of race. Therefore, all survey respondents were asked to identify themselves based on racial/ethnic group, and are then asked independently if they are of Hispanic/Latino Origin.

¹¹ Please refer to Economic Impact Section of this summary for a more detailed explanation of indirect impacts



	NYC RESIDENTS	METRO AREA RESIDENTS	VISITORS TO NYC
Tickets	\$58.28	\$66.93	\$42.24
Food	\$24.96	\$31.96	\$32.09
Long Distance Travel	\$3.91	\$8.35	\$49.91
Local Travel	\$12.69	\$20.15	\$10.25
Lodging	\$0.60	\$1.75	\$43.13
Shopping	\$5.04	\$9.10	\$33.17
Merchandise at Theater	\$0.62	\$2.44	\$4.51
Child Care	\$0.98	\$0.57	\$0.88
Patron Per Capita Total	\$107.09	\$141.24	\$216.18

Per Capita Spending by Patrons

In comparison to New York City and metro-NYC residents, visitors naturally spend the most on lodging (86% of total lodging expenditures) and long distance travel (55% of total long distance travel expenditures). Residents of NYC generate more than half of ticket, food, local travel, and childcare spending. In aggregate, residents of the metro-NYC area spend the most on merchandise (41% of total merchandise expenditures).

	TOTAL SPENDING
Tickets	\$ 61,837,467
Food	\$ 29,075,581
Local Travel	\$ 15,114,584
Long Distance Travel	\$ 10,897,842
Shopping	\$ 9,823,258
Lodging	\$ 6,088,991
Merchandise	\$ 1,617,232
Child Care	\$ 910,575
Total Spending	\$ 135,365,530

Total Spending by Patrons



Economic Impact

The spending of New York City dance organizations and their patrons was applied to a regional input-output model for the New York metropolitan region developed specifically for the analysis in this study. The model is similar to the RIMS-II program typically used by federal agencies to determine economic impact. The model is more fully described in Appendix 1 of this report.

Based on the input-output model, two jobs are created for every full-time equivalent employee in the dance sector. Thus, some additional 2,859 jobs are created for a total of \$182.8 million dollars in labor income as a result of dance activity in New York City.

The input-output model also provides the impact of spending by dance organizations and their patrons. As this spending moves through the local economy it affects more than two dozen sectors.¹² In aggregate, the local New York City spending of dance organizations (\$121 million¹³) and the spending by patrons (\$135 million¹⁴) has a total local impact of \$415.7 million as detailed in the table below:

Total Economic Impact (\$ millions)	
Manufacturing	\$59.2
Non-manufacturing	\$356.5
Retail & Wholesale	\$36.1
Services	\$256.6
Other Industries	\$63.7
Total Economic Impact	\$415.72

Summary Impacts

Tax Impact

Tax revenues accrue to the City and State of New York from spending by the dance organizations and their patrons. While detailed investigation of this impact was beyond the scope of this project, initial estimates suggest annual direct and indirect tax impacts of \$23.2 million comprising the taxes that result from patron spending (\$4 million) and indirect tax impacts that result from labor income created by dance activity (\$7.5 million in indirect sales taxes and \$11.7 million in indirect individual income taxes).

¹² Appendix 1, Table 7

¹³ Appendix 1, Table 2

¹⁴ Appendix 1, Table 5



Summary

Not only is the dance industry a significant creative force in New York City, it is a major economic contributor, a catalyst for economic growth and a critical component of the cultural identity of New York City. The economic activity the dance community generates is a result of the work of artists, performers, technical and management staff, and the related organizations that support these entities. The dance sector continues to create unique opportunities for new and seasoned patrons, thereby generating audiences that commit their dollars to New York City dance organizations and the venues that showcase them. New York City is truly the dance capital of the world.

Afterword

This report highlights the results of an extended effort to gather data from a field that, while increasingly organized, has historically not invested in regular, organized data collection and analysis as scarce resources have been devoted to the creation of artistic product (excluding recent research conducted by the Performing Arts Research Coalition). We want to thank the dance companies and presenters that participated in this study effort. They responded time and again to our questions to clarify data and assisted us in collecting audience surveys in their venues. A special thank-you goes to Bob Yesselman and Christine Kite at Dance/NYC; their patience, their efforts at cajoling responses and their insights have added greatly to the outcome of the study. We also want to thank Andrea Snyder, Executive Director and John Munger (Research and Information) at Dance/USA for their contributions and support.

As with any study of this type, the data contained herein are subject to a margin of error. As data were gathered from a wide range of sources, error can be introduced in a variety of ways, and thus it is not possible to estimate the likely range of errors in the results. Inputs to the study are based on a large sample of patron spending and standardized data fields used nationally by the dance field. As such, we note that many of the key ratios (such as earned to contributed income, ticket spending, spending by local versus non-local patrons, etc.) appear to compare to industry norms with which the consultants are familiar.



APPENDIX 1: Economic Impact of Dance Organizations on the New York City Economy¹

I. Introduction

This report presents estimates of the economic impact of dance organizations on the New York City economy. It is based on two surveys, one of 41 dance organizations located in NYC, and the other of 5,746 groups of patrons surveyed at dance performance venues in NYC. AMS Planning & Research supplied the author with data files related to both of these surveys.

This report is organized as follows. First, a brief overview is given of the analytical process used in this report. Then, in Section II, data are presented on income and patronage of New York City dance organizations. This is followed in Section III with estimates of the spending of patrons of NYC dance organizations. Then in Section IV, the results of the impact analysis are presented, followed by a brief set of final comments in section V. A technical appendix is included with regard to the input-output model.

¹ Authored by William B. Beyers, Department of Geography, University of Washington, Seattle, Washington



Methodological Approach

This project utilized a regional input-output model for the New York City metropolitan area to estimate economic impacts of NYC dance organizations and their patrons. Models of this type are driven by “final demands,” or expenditures related to the economic activities being modeled. In this project we developed a model specifically for this impact analysis, and gathered and formatted data in a manner appropriate to interface with the input-output model to be able to estimate indirect and induced impacts of the dance industry on the NYC economy.

In this project, we sought to identify revenues accruing to New York City dance organizations, as well as their expenses, through a survey of these organizations. This survey also identified the estimated number of people working in dance organizations in NYC. The survey was designed to identify the share of revenue accruing to NYC dance organizations that was derived from business activity they engaged in within the NYC area. A number of NYC dance organizations tour outside the NYC area, and create economic impacts in the communities in which they perform outside the NYC area. We did not attempt to estimate economic impacts of these organizations with regard to their activity outside the NYC area. We have only included in this analysis an estimate of the economic impact of dance organizations that responded to the survey conducted by AMS Planning & Research Corp.

A second stream of economic impacts stem from the spending of people attending performances of dance organizations, over and above the tickets they buy for performances. These outlays include travel costs incurred locally to get to dance venues, food and beverage expenditures made in relation to attending performances, and accommodation and travel costs for visitors to New York City dance performances. We developed a survey specifically designed to estimate these expenditures.

The economic impact model developed for the purposes of this study was based on the 1999 Annual U.S. Input-Output model, as well as the Benchmark Input-Output Accounts of the U.S., 1997.² An aggregated version of the U.S. input-output model was estimated, and then through the use of standard coefficient adjustment techniques, this model was regionalized to approximate the structure of the New York City economy.³ The model was extended to include estimates of employment and selected tax impacts. The input-output system developed here is similar in structure to the types of models that are commercially available from vendors such as IMPLAN, or to multiplier frameworks available from

² U.S. Bureau of Economic Analysis. <http://www.bea.gov/>

³ R.E. Miller & P.D. Blair (1985), *Input-Output Analysis: Foundations and Extensions*. Prentice Hall, Englewood Cliffs NJ, Ch. 8, *Nonsurvey and partial-survey methods*, pp. 266-316.



federal agencies such as the U.S. Bureau of Economic Analysis through the RIMS-II program.

II. Income and Patronage of New York City Dance Organizations

This section of this report documents two quite different results from the survey of New York City dance organizations. First, we report on the location of patrons coming to activities presented by these organizations. Second, we report on the revenues and expenses of NYC dance organizations.

Patron Activity

It is important to have an overview of these different categories of patron activity in developing the economic impact estimates of patron spending. The patron spending estimates presented in Section III are based on the survey of patrons, as well as the reports by the dance organizations of the number of patrons that they had at their various venues. Table 1 presents an estimate of the number of people attending the various categories of activities provided by the dance organizations participating in the study. It is estimated that slightly over two million persons attended performances and other presentations of New York dance organizations in 2002. About 80% of these people came to ticketed or free performances. The survey of patrons occurred only at ticketed performances in New York City. The attendance at these performances accounted for about half of the total patronage of New York dance organizations during the study time period.

Some of these categories of patronage are likely to have lower levels of patron spending than for ticketed performances. This is likely to be the case for school performances in New York City dance organization venues and for in-school performances. We have no data on patron spending for lectures and demonstrations, residencies, and public classes. These expenses, the number of ticketed performances, and other categories of patronage to New York City Dance Organizations taking place outside New York City, imply that there are significant levels of economic impact not captured in this study in relation to the activities of these organizations, thus, their impact is likely greater than stated.



	New York	Outside New York	Total	% New York
Ticketed Performances	1,022,073	615,608	1,637,681	62.4%
Free Performances	31,703	8,290	39,993	79.3%
Lectures/Demonstrations	29,393	26,184	55,577	52.9%
School Performances	75,312	54,154	129,466	58.2%
In School Programs	50,085	88,918	139,003	36.0%
Residencies	8,305	30,321	38,626	21.5%
Public Classes	21,373	1,827	23,200	92.1%
Total	1,238,244	825,302	2,063,546	60.0%

Table 1: Patron Statistics New York
Dance City Organizations
Source: NYC Organization Survey

In the economic impact analysis reported in this study, only New York City patronage at ticketed and free performances were included in the impact analysis. It is recognized that this is a conservative approach, but the categories of NYC activity included account for the bulk of the NYC attendance of NYC dance organizations.

Income and Expenses of New York City Dance Organizations

The survey of New York City dance organizations provided estimates of income by category to these organizations, as well as limited information on employment and earnings, and limited information on other expenses.

The survey of New York City dance organizations resulted in data of varying quality from the organizations responding to this survey. Some provided detailed information across all areas of the survey, while others provided relatively limited information on their income and expenses. After analyzing the results from those providing complete data, the information in Table 2 was developed on income to NYC dance organizations. This table reports in the first data column the composition of income conservatively estimated to be accruing to NYC dance organizations. The 57-43 split between earned and contributed income is similar to that found for not-for-profit cultural organizations in other surveys, giving us some confidence in the overall quality of the survey findings.

Respondents also indicated their total income in this survey, sometimes not providing information on the components of this income. Column 2 of Table 2 provides estimated levels of total income, calculated from our best estimate of total income to New York City dance organizations in 2002 of \$159.8 million. This value has been used to estimate the share of income derived from each source of income.



Earned Income	Share of Income	Estimated Income	% New York	New York Income
Home Area Performance Revenue	26.00%	\$41,541,220	100%	\$41,541,220
Domestic Touring Performance Revenue	10.24%	16,362,638	0%	\$0
Non-USA Touring Performance Revenue	2.85%	4,554,022	0%	\$0
Revenue from Booked-In events not created or performed by your company	5.65%	9,022,047	95%	\$8,570,945
Education-related Earned Revenue	4.36%	6,972,521	80%	\$5,578,017
Other Production-related Revenue	2.88%	4,607,583	70%	\$3,225,308
Total Investment Income	3.09%	4,943,607	72%	\$3,559,397
Total Miscellaneous and Other Earned Income	1.99%	3,186,013	67%	\$2,134,628
Total Earned Income	57.07%	\$91,189,652	70.9%	\$64,609,516
Contributed Income				
Federal Government	0.71%	1,139,274	49%	\$558,651
State Government	1.82%	2,910,942	87%	\$2,534,338
City Government	3.66%	5,854,193	79%	\$4,604,626
Contributions from Corporations	3.60%	5,749,666	88%	\$5,036,031
Contributions from Private Foundations	14.25%	22,770,401	88%	\$19,955,726
Contributions from Individuals	13.41%	21,428,790	85%	\$18,244,233
All Other Contributed Income	4.66%	7,452,937	62%	\$4,629,102
In-Kind Contributions	0.80%	1,280,142	66%	\$843,522
Total Contributed Income	42.93%	68,586,343	82.2%	\$56,406,230
Total Income	100.00%	\$159,775,995	75.7%	\$121,015,746

Table 2: Income of New York City Dance Organizations

Respondents were also asked to estimate the share of each category of income that came from their New York City activity. In some cases respondents entered incorrect responses to the questionnaires, and these responses were adjusted⁴ to develop the estimated percentages of NYC markets shown in Table 2. Thus, it is estimated that \$121 million was associated with NYC activity by NYC based dance organizations. This figure was used in the process of estimating expenses used in the economic impact analysis.

The total expenditures for payroll and other expense items for the organizations answering these questions was \$131.8 million. This is about \$27 million below the estimated overall income of New York dance organizations.⁵ The income of organizations reporting these expenses was \$135.9 million. The split of expenses for companies reporting detail in the survey indicated that labor related expenses were 66.2% of total expenses. Labor income is the combination of artistic, contract, and non-artistic payroll from the survey of organizations reporting detail on these expenses. Other value added was considered to be the reported occupancy expense figure (treated here has a rent/space cost); this was 5.3% of

⁴ Non-responses and incorrect data were recalculated when possible.

⁵ This is due to the fact that some respondents reported income but not expenses.



total expenses. The remainder of expenses were related to other operating expenses, amounting to 28.4% of total expenses.

The way in which the operating expenses were categorized in the survey of New York City dance organizations was not specific as to actual industries in which outlays were made, but rather were accounting categories (such as “school non-payroll”). The 1997 benchmark U.S. input-output table was accessed, to see if it could be used to provide an expenditure distribution suitable for impact analysis. Table 3 contains data from this model, and coefficient distributions based on it.

Column (1) in Table 3 shows the direct purchases in the performing arts companies industry in the 1997 U.S. benchmark input-output table; the values in this column are in \$ millions. Column (2) shows direct requirements in the national model, calculated by dividing the values in column (1) by total purchases (\$9.016 billion). This yields a labor income coefficient of .56, which compares with the value of .66 in the survey data for NYC dance organizations. The combined value of labor income and other value added in the U.S. I/O model was .745, slightly above the NYC survey value of .716. An adjusted set of national coefficients was estimated, changing the labor income figure to .66 (as in the NYC survey), and reducing other value added to .0829, slightly above the NYC survey value, as shown in column (3). These coefficients were then regionalized through the use of the location quotient method, such that sectors with location quotients less than 1 had their estimated regional direct requirements coefficient lowered, as shown in column (4).⁶ It was felt that this coefficient distribution represented a reasonable estimate of expenditures of NYC dance organizations to be used in this impact analysis. This method of coefficient adjustment is widely used to regionalize input-output models, and was also used in the development of the input-output impact model developed for this project. Column (5) reports estimated direct purchases of NYC dance organizations in the NYC economy (in \$ millions), in relation to their estimated \$121 million in expenditures.

⁶ See R.E. Miller and Peter D. Blair (1985), *Input-Output Analysis Foundations and Extensions*, Prentice-Hall, Englewood Cliffs NJ, pp.296-299.



	(1)	(2)	(3)	(4)	(5)
	US I/O	Direct Coefficient	Adjusted Coefficient	Regional Coefficient	Regional Direct \$
Agriculture	0	0	0	0	0.000
Forestry & Fishing	0	0	0	0	0.000
Mining	0	0	0	0	0.000
Food Products	25	0.002773	0.002773	0.002773	0.336
Apparel	13	0.001442	0.001442	0.001442	0.174
Wood Products	20	0.002218	0.002218	0.000548	0.066
Paper Products	23	0.002551	0.002551	0.001784	0.216
Printing	21	0.002329	0.002329	0.002329	0.282
Chemicals	17	0.001886	0.001886	0.001886	0.228
Petroleum	2	0.000222	0.000222	0.000222	0.027
Stone-clay-glass	1	0.000111	0.000111	4.22E-05	0.005
Primary Metals	0	0	0	0	0.000
Fabricate Metals	0	0	0	0	0.000
Non-electrical Machinery	3	0.000333	0.000333	0.00025	0.030
Electrical Machinery	23	0.002551	0.002551	0.001913	0.232
Transportation Equipment Mfg.	8	0.000887	0.000887	0.000665	0.081
Other Manufacturing	82	0.009095	0.009095	0.00618	0.748
Construction	26	0.002884	0.002884	0.001854	0.224
Transportation Services	113	0.012533	0.012533	0.012533	1.517
Communications	59	0.006544	0.006544	0.006544	0.792
Utilities	44	0.00488	0.00488	0.00488	0.591
Wholesale & Retail Trade	49	0.005435	0.005435	0.004811	0.582
F.I.R.E.	211	0.023403	0.023403	0.023403	2.832
Business Services	1223	0.135648	0.135648	0.135648	16.416
Health Services	0	0	0	0	0.000
Other Services	323	0.035825	0.035825	0.02983	3.610
Other US Industries	10	0.001109	0.001109	0.001109	0.134
Labor Income	5069	0.562223	0.662436	0.662436	80.165
Other Value Added	1651	0.183119	0.082906	0.082906	10.033
Total	9016	1	1	0.985988	\$121.016

Table 3: Performing Arts
Companies, 1997 U.S. Benchmark
I/o Model

III. Expenditures of Patrons of New York City Dance Organizations

Patron spending was estimated through a survey of audiences at 19 New York City dance organization performances. This survey includes 5,746 cases. Of these, 4,412 provided valid expenditure information and data on the number of people in their group. These patrons were asked to identify their residential location, and some 4,298 groups provided information on expenditures, their residence location, and the number of people in their group. Table 4 presents



mean expenditure levels for these people, by region of origin, and a weighted⁷ average for this portion of the overall sample. The overall distribution of expenditures clearly increases with distance traveled to NYC dance organization venues. The number of people covered in the sample is indicated in the bottom row of Table 4; the total represents about a 1.5% sample of overall attendance to NYC dance organizations in the study year.⁸ It should be noted that the survey of dance organizations asked them to estimate the percentage of NYC attendees, and an analysis of the organizations responding to this question yields an estimate of 63.5% NYC residents. This compares with 62.6% of those included in Table 4 identifying themselves as NYC residents, a figure very close to the estimate provided by dance organizations.

	New York City Resident	Resident of Greater Metro Area	Visitor to New York City	Mean
Tickets	\$58.28	\$66.93	\$42.24	\$58.68
Food	24.96	31.96	32.09	27.59
Long Distance Travel	3.91	8.35	49.91	10.34
Local Travel	12.69	20.15	10.25	14.34
Lodging	0.60	1.75	43.13	5.78
Shopping	5.04	9.10	33.17	9.32
Mdse at Theater	0.62	2.44	4.51	1.53
Child Care	0.98	0.57	0.88	0.86
Total	\$107.09	\$141.24	\$216.18	128.46
% of Attendance	62.6%	25.9%	11.5%	100.0%
Sample Size	9,673	4,000	1,773	15,446

Table 4: Per Capita Patron Spending

The number of people attending performances in New York City was estimated to be 1,053,776, of which 1,022,073 were paid tickets and 31,703 were free tickets. It was assumed that the spending patterns for the patrons coming with free tickets were the same as for those paying for their tickets. The per patron spending distribution shown in Table 4 was multiplied by the number of patrons estimated to originate in each of the three regions identified in Table 4 to obtain the total spending figures in Table 5. It should be noted that this table overstates ticket purchases by about \$1.8 million; this is the value of the free tickets. The impact analysis was not affected by this treatment, as ticket expenditures did not enter the analysis. It can be seen in Table 5 that the higher per capita spending of

⁷ Data were weighted by the fraction of respondents in each region of origin.

⁸ Source: AMS Planning & Research Corp. Organizational Survey



people living outside NYC leads to their dance-related expenditures accounting for a larger share of total expenditures than they account for patrons.

	New York City Resident	Resident of Greater Metro Area	Visitor to New York City	Total
Tickets	\$38,463,574	\$18,264,587	\$5,109,306	\$61,837,467
Food	16,473,045	8,720,634	3,881,902	29,075,581
Long Distance Travel	2,582,863	2,278,042	6,036,937	10,897,842
Local Travel	8,376,857	5,497,428	1,240,298	15,114,584
Lodging	395,354	476,812	5,216,826	6,088,991
Shopping	3,328,611	2,481,961	4,012,686	9,823,258
Mdse at Theater	406,065	665,995	545,172	1,617,232
Child Care	647,848	156,709	106,019	910,575
Total	70,674,217	38,542,168	26,149,145	\$135,365,530
Estimated Number of Patrons	659,923	272,893	120,960	1,053,776
Percent of Total Spending	52.2%	28.5%	19.3%	100.0%

Table 5: Total Patron Spending

Tax revenues accruing to jurisdictions in New York City and New York State directly due to these patron-spending estimates are presented in Table 6. These tax estimates were based on tax rates supplied to the author by AMS Planning & Research.

Food Sales Tax	2.309
Hotel/Motel Tax	0.806
Sales Tax on Merchandise	0.908
Total	\$4.023

Table 6: Tax Collections Related to Patron Spending (\$ millions)



IV. Economic Impacts of New York City Dance Organizations and Their Patrons

The spending of New York City dance organizations and their patrons was used with an input-output model developed for purposes of this analysis. Appendix I describes technical aspects of this model. Tables 7 and 8 present the results of this impact analysis. The data in column 5 of Table 3 were combined with patron spending data to obtain these impact estimates through the use of the input-output mode. The patron spending categories reported in Tables 4 and 5 were re-categorized from the consumer spending categories contained in these tables into the sectoring scheme used with the input-output model. This also required the separation of trade margins from the sale of merchandise, and expressing purchases in producer prices.

An estimate of direct employment in the dance industry was also needed as a part of this impact analysis. Organizations participating in the survey indicated that they had 1,174 employees on a full time equivalent basis, and another 232 contract employees on a full time equivalent basis. A few organizations completing the survey did not indicate their level of employment. The employment estimate was adjusted upward slightly, based on the budget size of non-respondents, to estimate total direct employment (1,452 FTE). The actual headcount of people directly employed by New York dance organizations is much larger than this number.

Four measures of impact are presented in Table 7. Output (or sales) was estimated by multiplying the direct impacts of dance organization and patron spending against the input-output model (see Technical Notes for a copy of the model). The sales in each sector are estimated (in \$ millions) impacts. Using ratios of employment per million dollars of sales, indirect and induced employment was estimated, and combined with the direct employment of dance organizations. Labor income and other value added were calculated in an identical manner.



Sector	Output	Employment	Labor Income	Other Value Added
1 Agriculture	1.076	13	0.065	0.223
2 Forestry & Fishing	0.037	1	0.003	0.013
3 Mining	0.422	2	0.040	0.071
4 Food Products	17.922	60	2.362	3.101
5 Apparel	3.374	27	0.761	0.433
6 Wood Products	0.225	2	0.060	0.027
7 Paper Products	2.575	10	0.597	0.440
8 Printing	2.866	21	0.936	0.797
9 Chemicals	7.118	18	0.985	1.954
10 Petroleum	6.326	3	0.250	0.471
11 Stone-clay-glass	0.302	2	0.082	0.075
12 Primary Metals	0.366	1	0.093	0.029
13 Fabricate Metals	1.254	9	0.386	0.227
14 Nonelectrical Machinery	1.996	11	0.571	0.297
15 Electrical Machinery	3.117	15	0.772	0.624
16 Transportation Equipment Mfg.	4.845	16	0.998	0.370
17 Other Manufacturing	6.925	42	2.098	1.583
18 Construction	2.988	24	1.164	0.207
19 Transportation Services	36.144	298	10.920	5.946
20 Communications	9.001	33	1.734	2.867
21 Utilities	8.544	21	1.023	3.028
22 Wholesale & Retail Trade	36.131	582	14.091	9.605
23 F.I.R.E.	41.138	236	8.385	16.373
24 Business Services	46.267	528	19.310	12.299
25 Health Services	18.661	252	9.565	2.221
26 Other Services	150.571	2,018	101.449	16.311
27 Other US Industries	5.530	71	4.164	0.832
Total	415.720	4,311	182.863	80.425

Table 7: Economic Impacts in New York City of Dance Organizations and Their Patrons

Tables 7 and 8 contain the same information. Table 8 is a more compact version of Table 7, summarizing impacts into fewer sectoral categories. The job impacts indicate that for every direct FTE employed in the dance sector, two new jobs are created. In Table 7, 1,452 of the 2,018 jobs estimated in the other services sector are the direct jobs within the dance industry. As with the direct expenditures of the dance organizations and the outlays of their patrons, most of the economic impacts are felt within service industries in New York City.



Total Output (\$ Millions)	\$415.720
Manufacturing	59.211
Nonmanufacturing	356.509
Retail & Wholesale	36.131
Services	256.636
Other Industries	63.742
Total Employment	4,311
Manufacturing	235
Nonmanufacturing	4,077
Retail & Wholesale	582
Services	3,033
Other Industries	462
Total Labor Income (\$ Millions)	\$182.863
Manufacturing	10.951
Nonmanufacturing	171.912
Retail & Wholesale	14.091
Services	138.708
Other Industries	19.113

 Table 8: Summary Impacts

Indirect Tax Impacts

There are indirect tax impacts associated with the business activity generated by New York City dance organizations and their patrons. These include types of revenue from own sources (such as sales and gross receipts, property, and income taxes), as well as charges for other categories of revenue associated with business activity and consumer spending. A full fiscal impact model would account for each of these sources of revenue to state and local governments in New York. Such a model was beyond the resources of this study. However, a limited estimate of indirect tax impacts can be tied to labor income. It can be presumed that the level of sales and gross receipts taxes, and individual income taxes, are a function of the levels of personal income. Labor income is the largest component of personal income. Cross-sectional information for New York state and local governments was accessed from the U.S. Census Bureau's Local Government Finances data to make such estimates.⁹

In 1996 approximately 65% of personal income in New York State was accounted for by earnings (by place of residence). General sales and gross

⁹ U.S. Census Bureau, *New York State and Local Government Finances by Level of Government: 1996-97*. <http://www.census.gov/govs/estimate/97sl33ny.html>.



receipts taxes were approximately 2.66% of personal income, while individual income taxes were 4.14% of personal income (these figures relate to collections by the state government as well as local governments). Applying these ratios to the labor income estimate in Table 8 yields an estimate of \$7.5 million in indirectly generated sales taxes, and \$11.7 million in indirectly generated individual income taxes. The ratios used to make this calculation are the most recent available from the Census Bureau; it is recognized these ratios have likely changed somewhat since 1996.

New Money Impacts

A fraction of the income being received by New York City Dance organizations, and being spent in the NYC economy comes from outside the region, and represents “new money” flowing into the local economy. If these organizations did not exist in NYC, it is unlikely that these funds would have been injected into the local economy. Table 2 and Table 5 make it clear that most of the income of NYC dance organizations is local, and most patron spending is by people from the local area.

The organizational survey asked for the percentage of income related to New York City activity for various types of earned and contributed income. It did not ask organizations to split the income related to their NYC performances into the share coming from NYC sources, as opposed to the share coming from outside NYC. The patron survey provides an estimate of the performance revenue coming from non-local sources, and some categories of contributed income (such as from the federal government) can be considered non-local or “new money.” Clearly, patrons who said that they were “just visiting” the area are included in the new money expenditures stream. Patrons who said that they were residents of the greater metropolitan area could have come from areas immediately adjacent to NYC, or traveled considerably farther. Few reported lodging costs, although proportionately their long distance travel costs were above those of NYC residents. Table 9 indicates the percentages of expenditures made in NYC in relation to attendance at dance performances. Clearly, the bulk of the outlays by all groups of visitors were expected to be made in NYC, but the non-local share does rise with distance traveled. If half of those in the “living in the greater metro area” were from outside the region used as the basis for the economic impact model (NYC CMSA), then about 25% of patrons to NYC dance activity could be regarded as spending “new money.”



	Less than 25%	26% to 50%	51% to 75%	76% to 100%	Total	N	% of Total
Live in NYC	3.99%	1.33%	1.44%	93.25%	100.00%	2785	61.1%
Live in greater metro area	5.32%	4.01%	8.10%	82.57%	100.00%	1222	26.8%
Just visiting	5.65%	7.10%	11.29%	75.96%	100.00%	549	12.1%
Total	4.54%	2.74%	4.41%	88.30%	100.00%	4556	100.0%

Table 9: Cross-Tabulation of Residence and Percent of Spending in New York City

An estimate of the economic impact of new money was developed using 25% of dance organization expenditures (as reported in Table 3, Column 5), all of the patron spending for those indicating they were “just visiting,” and half of the patron spending of those living in the greater metro area. This procedure leads to economic impacts as reported in Table 10. As measured by jobs, these impacts are about 30% of the total impacts reported above in Table 8, a slightly higher percentage due to the higher per capita patron spending of those included in this estimate. Direct tax impacts are estimated to be \$2.78 million, while indirect tax impacts (calculated as above) are estimated to be \$5.4 million, split between sales taxes (\$2.1 million) and personal income taxes (\$3.3 million).

Total Output (\$ Millions)	\$123.000
Manufacturing	17.506
Nonmanufacturing	105.494
Retail & Wholesale	11.332
Services	73.450
Other Industries	20.712
Total Employment	1.296
Manufacturing	69
Nonmanufacturing	1.227
Retail & wholesale	182
Services	892
Other Industries	152
Total Labor Income (\$ Millions)	\$52.035
Manufacturing	3.234
Nonmanufacturing	48.802
Retail & Wholesale	4.419
Services	38.126
Other Industries	6.256

Table 10: New Money Impacts



V. Concluding Comments

This report presents estimates of the economic impact of New York City dance organizations on the NYC economy. It is based on a large sample of patron spending, and estimates of the budgets and employment of most of the significant dance organizations in NYC. There are other economic impacts of NYC dance organizations, in particular impacts due to their touring and other activities that occur outside NYC, that are not included in this analysis.

The economic impact estimates contained in this report are subject to error (as with any data derived from a survey sample). The economic model developed for the New York City economy is also subject to error. The new money estimates are subject to a greater level of likely error because the underlying basis for their calculation was more tenuous than other components of this analysis. Better quality data would reduce the magnitude of these likely errors. It is not possible to place a bound on the likely levels of error associated with these impact estimates. The magnitudes of the various data series utilized appear to be reasonable, in the sense that their distributions compared to industry norms and other surveys with which the author has been associated appear to be reasonable. There is good agreement between the survey of organizations and patrons, in the cases where there is an opportunity for crosschecks. The cost structure of the organizations survey is reasonably close to other survey data for arts and cultural organizations, while the cost structure of the patron survey has an appropriate change in its composition as patron origins change from the local NYC region to out of area visitors.



Technical Notes: Development of the New York City Economic Impact Model

The impact estimates developed in this study stem from the utilization of an “input-output model.” Models of this type are based on static, cross-sectional measures of trade relationships in regional or national economies. They document how industries procure their inputs and where they sell their outputs. Pioneered by Wassily Leontief, who won the Nobel Prize in Economic Science for his insights into the development of input-output models at the national level, these models have become “workhorses” in regional economic impact analysis in recent decades.

Input-output models decompose regional economies into “sectors”--groups of industries with a common industrial structure. At the heart of these models are “Leontief production functions,” which are distributions of the cost of producing the output of sectors. Leontief augmented the national accounts schema developed by Kuznets (also a Nobel laureate in economics) to take into account the significant levels of intermediate transactions that occur in economic systems in the process of transforming raw materials and services into “finished products,” or “final products.” Sales distributions among intermediate and final sources of demand are used as the accounting bases for the development of the core innovation of Leontief: that these relationships can be used to link levels of final demand to total industrial output by way of a system of “multipliers” that are linked through the channels of purchase in every industry to the production of output for final demand.

This system of relationships is based on accounting identities for sales. Mathematically, this system of relationships may be represented as follows. For each industry we have two balance equations:

$$(1) X_i = x_{i,1} + x_{i,2} + \dots + x_{i,n} + Y_i$$

$$(2) X_j = x_{1,j} + x_{2,j} + \dots + x_{n,j} + V_j + M_j$$

where: X_i = total sales in industry i,

X_j = total purchases in industry j

$x_{i,j}$ = intermediate sales from industry i to industry j

Y_i = final sales in industry i

M_j = imports to sector j

V_j = value added in sector j.

For any given sector, there is equality in total sales and total purchases:

$$(3) X_i = X_j \text{ when } i=j.$$



This system of transactions is generalized through the articulation of Leontief production functions, which are constructed around the columns of the regional input-output model. They are defined in the following manner.

Let us define a regional purchase coefficient:

$$r_{i,j} = x_{i,j}/X_j.$$

Rearranging,

$$x_{i,j} = r_{i,j}X_j$$

Substituting this relationship into equation (1) we have:

$$(4) \quad X_i = r_{i,1}X_1 + r_{i,2}X_2 + \dots + r_{i,n}X_n + Y_i$$

Each sector in the regional model has this equation structure, and since the values of X_i equal X_j when $i=j$, it is possible to set this system of equations into matrix notation as:

$$(5) \quad X = RX + Y$$

This system of equations can then be manipulated to derive a relationship between final demand (Y) and total output (X). The resulting formulation is:

$$(6) \quad X = (I-R)^{-1}Y$$

where the $(I-R)^{-1}$ matrix captures the direct and indirect impacts of linkages in the input-output model system. The input-output model utilized in the modeling for this research project was developed by aggregating the 1999 U.S. annual input-output model from its original specification at the level of 95 sectors to 28 sectors, and adjusting the direct requirements coefficients to simulate the structure of the New York regional economy.

A major issue that surrounds the estimation of the $(I-R)^{-1}$ matrix is the level of “closure” with regard to regional final demand components, which are personal consumption expenditures, state and local government outlays, and capital investment. It is common practice to include the impacts of labor income and the disposition of this income in the form of personal consumption expenditures in the multiplier structure of regional input-output models. The additional leveraging impact of these outlays are referred to as “induced” effects in the literature on models of this type. It is less common to include state and local government expenditures in the induced effects impacts, but it can be argued that demands on state and local governments are proportional to the general level of business activity and related demographics. In contrast, investment is classically argued to be responsive to more exogenous forces, and is not a simple function of local business volume.¹⁰

¹⁰ For a discussion of these modeling issues see G.J.D. Hewings. (1985) *Regional Input-Output Analysis*. Beverly Hills: Sage Publications.



In the model that we developed for this impact study we have included personal consumption expenditures and state and local government expenditures as a part of the induced-demand linkages system. We have considered personal consumption expenditures to be a function of labor income. We have considered state and local government expenditures to be a function of other components of value added. The location quotient approach to adjusting the direct requirements coefficients was used to adjust the United States structure to an estimated New York metropolitan area structure. The resultant Leontief inverse matrix is displayed in Table A-1.

	1	2	3	4	5	6	7	8	9	10
1 Agriculture	1.02837	0.00484	0.00114	0.03790	0.00224	0.00146	0.00187	0.00176	0.00203	0.00082
2 Forestry & Fishing	0.00018	1.00401	0.00008	0.00102	0.00049	0.00764	0.00022	0.00013	0.00016	0.00006
3 Mining	0.00297	0.00209	1.02311	0.00171	0.00205	0.00171	0.00324	0.00176	0.00594	0.05702
4 Food Products	0.13616	0.06906	0.02569	1.21389	0.04076	0.03312	0.04283	0.03984	0.04084	0.01892
5 Apparel	0.01036	0.01041	0.00868	0.00901	1.20582	0.01070	0.01224	0.01339	0.01063	0.00562
6 Wood Products	0.00148	0.00089	0.00106	0.00113	0.00158	1.08346	0.01477	0.00184	0.00103	0.00054
7 Paper Products	0.01661	0.01007	0.00605	0.03951	0.01274	0.00883	1.18030	0.09956	0.02222	0.00592
8 Printing	0.00887	0.01248	0.00815	0.01023	0.01130	0.00813	0.01113	1.08989	0.01197	0.00523
9 Chemicals	0.08264	0.02732	0.03795	0.03967	0.08269	0.03779	0.12067	0.05576	1.30437	0.04013
10 Petroleum	0.03332	0.02813	0.02506	0.01493	0.01645	0.01672	0.02236	0.01533	0.02626	1.12527
11 Stone-clay-glass	0.00186	0.00161	0.00380	0.00450	0.00178	0.00461	0.00176	0.00129	0.00275	0.00295
12 Primary Metals	0.00201	0.00182	0.00744	0.00263	0.00342	0.00299	0.00345	0.00191	0.00251	0.00135
13 Fabricated Metals	0.00934	0.00696	0.01031	0.02092	0.00867	0.01977	0.00927	0.00551	0.01143	0.00455
14 Nonelectrical Machinery	0.01123	0.01262	0.03354	0.00868	0.01383	0.01238	0.01468	0.01235	0.01228	0.00697
15 Electrical Machinery	0.01634	0.01257	0.01470	0.01049	0.01991	0.01381	0.01339	0.01299	0.01301	0.00676
16 Transportation Equipment Mfg.	0.01412	0.02028	0.01329	0.01339	0.01930	0.01843	0.01793	0.01882	0.01552	0.00891
17 Other Manufacturing	0.02994	0.02525	0.02151	0.03794	0.26012	0.03126	0.05579	0.03808	0.04845	0.01569
18 Construction	0.02081	0.02990	0.03270	0.01436	0.01743	0.01220	0.02215	0.01674	0.02124	0.01647
19 Transportation Services	0.07269	0.06766	0.05756	0.07769	0.06994	0.07865	0.10996	0.06729	0.08389	0.08034
20 Communications	0.02684	0.02630	0.02795	0.02492	0.03612	0.02659	0.03271	0.03683	0.03248	0.01768
21 Utilities	0.04701	0.03000	0.08138	0.03998	0.05028	0.03828	0.06754	0.04139	0.06460	0.04867
22 Wholesale & Retail Trade	0.14589	0.11312	0.11114	0.16233	0.19199	0.17449	0.18092	0.16105	0.17871	0.10144
23 F.I.R.E.	0.21275	0.13991	0.39380	0.12565	0.18559	0.13307	0.15394	0.19581	0.15451	0.12237
24 Business Services	0.12356	0.16822	0.14478	0.15244	0.23496	0.11710	0.15244	0.18260	0.21919	0.10046
25 Health Services	0.05673	0.04805	0.04769	0.04867	0.07362	0.05893	0.06779	0.07526	0.05851	0.03081
26 Other Services	0.12413	0.29208	0.05930	0.06525	0.08844	0.07103	0.08416	0.08534	0.07544	0.04264
27 Other US Industries	0.02680	0.02718	0.04028	0.02600	0.02972	0.02030	0.03736	0.03472	0.05433	0.02174
28 Labor Income	0.45483	0.50326	0.50012	0.50540	0.77198	0.61800	0.71087	0.78929	0.61349	0.32302
29 Other Value Added	0.54539	0.64411	0.53566	0.45102	0.51136	0.35864	0.51209	0.60070	0.64462	0.32995

Table A-1: New York City Direct, Indirect, and Induced Requirements Matrix



	11	12	13	14	15	16	17	18	19	20
1 Agriculture	0.00154	0.00169	0.00161	0.00177	0.00168	0.00180	0.00339	0.00227	0.00199	0.00154
2 Forestry & Fishing	0.00013	0.00014	0.00012	0.00013	0.00012	0.00014	0.00028	0.00025	0.00014	0.00010
3 Mining	0.00796	0.00640	0.00217	0.00184	0.00189	0.00194	0.00227	0.00321	0.00453	0.00144
4 Food Products	0.03493	0.03873	0.03661	0.04034	0.03752	0.03857	0.04188	0.04647	0.04504	0.03357
5 Apparel	0.01158	0.01241	0.01207	0.01304	0.01199	0.02990	0.01357	0.01615	0.01629	0.01214
6 Wood Products	0.00282	0.00175	0.00102	0.00118	0.00100	0.00173	0.00388	0.01609	0.00105	0.00114
7 Paper Products	0.02204	0.00864	0.01245	0.01164	0.01503	0.01064	0.02114	0.01274	0.00940	0.00892
8 Printing	0.00905	0.01040	0.00953	0.01005	0.00986	0.01036	0.01082	0.01173	0.01475	0.01545
9 Chemicals	0.07091	0.05235	0.04783	0.03585	0.05384	0.05282	0.15445	0.04825	0.03409	0.02648
10 Petroleum	0.02241	0.02058	0.01493	0.01461	0.01445	0.01509	0.01671	0.02884	0.06856	0.01292
11 Stone-clay-glass	1.04963	0.00752	0.00286	0.00290	0.00519	0.00520	0.00351	0.02256	0.00177	0.00193
12 Primary Metals	0.00456	1.08769	0.08024	0.03605	0.02272	0.02956	0.00988	0.01092	0.00287	0.00258
13 Fabricated Metals	0.00952	0.01611	1.05578	0.04077	0.03770	0.06151	0.02127	0.04880	0.00895	0.00882
14 Nonelectrical Machinery	0.01306	0.03429	0.02620	1.11303	0.02378	0.05639	0.01902	0.02908	0.01575	0.01449
15 Electrical Machinery	0.01294	0.02122	0.01591	0.11671	1.19797	0.07036	0.04362	0.04114	0.01871	0.04705
16 Transportation Equipment Mfg.	0.01750	0.01817	0.01691	0.01829	0.01680	1.20273	0.02171	0.02234	0.03736	0.01742
17 Other Manufacturing	0.03351	0.03009	0.03434	0.04463	0.05560	0.09270	1.09692	0.05014	0.03494	0.02637
18 Construction	0.01847	0.02024	0.01626	0.01770	0.02136	0.01752	0.01761	1.01340	0.02272	0.04444
19 Transportation Services	0.11915	0.10309	0.06354	0.05811	0.05492	0.07048	0.06954	0.06556	1.24724	0.04107
20 Communications	0.03108	0.03224	0.03130	0.03561	0.03546	0.03246	0.03455	0.04031	0.05229	1.20608
21 Utilities	0.06853	0.08255	0.05038	0.04399	0.04549	0.04330	0.04913	0.03971	0.04992	0.03513
22 Wholesale & Retail Trade	0.15702	0.20569	0.17293	0.21052	0.19629	0.20173	0.17947	0.22534	0.17460	0.12538
23 F.I.R.E.	0.14707	0.15881	0.15150	0.16692	0.16381	0.16183	0.16401	0.18485	0.21754	0.18466
24 Business Services	0.14106	0.15295	0.14841	0.16213	0.17877	0.16553	0.17664	0.23532	0.21916	0.24495
25 Health Services	0.06389	0.06954	0.06784	0.07302	0.06707	0.06866	0.07114	0.08624	0.08572	0.06389
26 Other Services	0.07787	0.08605	0.07828	0.08291	0.08147	0.11488	0.08389	0.09625	0.12019	0.14688
27 Other US Industries	0.03067	0.07594	0.02918	0.04954	0.03623	0.03079	0.03248	0.02601	0.06078	0.05070
28 Labor Income	0.66996	0.72926	0.71151	0.76582	0.70337	0.72006	0.74581	0.90443	0.89704	0.67003
29 Other Value Added	0.52932	0.39155	0.44799	0.46237	0.51076	0.41371	0.54752	0.41304	0.55087	0.65625

Table A-1: New York City Direct, Indirect, and Induced Requirements Matrix (continued)



	21	22	23	24	25	26	27	28	29
1 Agriculture	0.00096	0.00338	0.00134	0.00193	0.00260	0.00288	0.00253	0.00308	0.00019
2 Forestry & Fishing	0.00007	0.00034	0.00009	0.00013	0.00017	0.00015	0.00017	0.00020	0.00001
3 Mining	0.02188	0.00201	0.00135	0.00160	0.00219	0.00206	0.00235	0.00196	0.00029
4 Food Products	0.02130	0.08512	0.03025	0.04342	0.05931	0.04848	0.05823	0.07083	0.00435
5 Apparel	0.00736	0.01507	0.01074	0.01532	0.02056	0.01739	0.02088	0.02542	0.00130
6 Wood Products	0.00164	0.00135	0.00082	0.00082	0.00104	0.00118	0.00096	0.00085	0.00012
7 Paper Products	0.00493	0.01670	0.00770	0.01259	0.01449	0.01317	0.00949	0.01068	0.00121
8 Printing	0.00654	0.01693	0.01332	0.02006	0.01855	0.02852	0.01370	0.01488	0.00195
9 Chemicals	0.02102	0.03217	0.02253	0.03338	0.09510	0.03999	0.04088	0.04614	0.00449
10 Petroleum	0.01885	0.01787	0.01137	0.01518	0.01754	0.01846	0.01993	0.01817	0.00298
11 Stone-clay-glass	0.00225	0.00183	0.00144	0.00160	0.00266	0.00235	0.00202	0.00165	0.00021
12 Primary Metals	0.00195	0.00198	0.00136	0.00237	0.00221	0.00286	0.00203	0.00206	0.00019
13 Fabricated Metals	0.00637	0.00699	0.00473	0.00636	0.00752	0.01096	0.00659	0.00678	0.00069
14 Nonelectrical Machinery	0.01006	0.01187	0.00818	0.02623	0.01295	0.01515	0.01075	0.00979	0.00101
15 Electrical Machinery	0.01127	0.01893	0.01146	0.02590	0.01883	0.02222	0.01651	0.01797	0.00128
16 Transportation Equipment Mfg.	0.01342	0.02180	0.01472	0.02153	0.02433	0.04255	0.02868	0.03310	0.00165
17 Other Manufacturing	0.01868	0.03266	0.02135	0.03156	0.05810	0.03910	0.03595	0.04229	0.00303
18 Construction	0.07307	0.01937	0.02698	0.01486	0.01875	0.02661	0.02711	0.01365	0.00474
19 Transportation Services	0.05977	0.05141	0.03821	0.04790	0.05525	0.05348	0.05338	0.05092	0.00509
20 Communications	0.02219	0.05068	0.04307	0.05434	0.05125	0.04693	0.04063	0.04733	0.00390
21 Utilities	1.11615	0.05256	0.03587	0.03781	0.05426	0.05181	0.04960	0.04769	0.00604
22 Wholesale & Retail Trade	0.08337	1.16612	0.10368	0.15507	0.19236	0.16241	0.18635	0.22402	0.01076
23 F.I.R.E.	0.11756	0.23539	1.36273	0.22533	0.27657	0.26939	0.20014	0.23269	0.01518
24 Business Services	0.12198	0.24248	0.20530	1.28852	0.23937	0.23894	0.13356	0.14008	0.01445
25 Health Services	0.04005	0.08136	0.05897	0.08583	1.12030	0.08089	0.11807	0.14648	0.00546
26 Other Services	0.04942	0.09910	0.07660	0.09970	0.11361	1.12974	0.11046	0.13331	0.00571
27 Other US Industries	0.02469	0.03797	0.04709	0.03764	0.03726	0.03575	1.02658	0.02239	0.02387
28 Labor Income	0.41999	0.85312	0.61850	0.90020	1.05522	0.84754	1.23844	1.53645	0.05726
29 Other Value Added	0.58749	0.59326	0.73212	0.59365	0.50541	0.57356	0.45077	0.33605	1.02765

Table A-1: New York City Direct,
Indirect, and Induced Requirements
Matrix (continued)



APPENDIX 2: Patron Survey

The goal of the patron survey was to gain a better understanding of the characteristics and spending habits of the current audience. This section of the report lists survey participants, discusses methodology, includes the findings presentation given to Dance/NYC and illustrates the market penetration of surveyed performances/dance organizations.

Survey Methodology and Sample

To gain a better understanding of the characteristics and spending habits of the current audience, a self-administered scannable survey form (see Appendix 2-A) was designed and administered at a sample of 19 performances from 13 dance companies, selected to represent the mixture of venue locations and sizes, patronage and programmatic offerings in New York City and its five Boroughs. The exact schedule was determined based on the number of productions underway, and encompassed several survey administrations. AMS looked to Dance/NYC to help ascertain the cooperation of the participants.

Companies Surveyed	Venues Surveyed
Alvin Ailey American Dance Theater	Brooklyn Academy of Music
American Ballet Theater	City Center
Arthur Aviles Typical Theater	Danspace Project at Saint Marks
Ballet Hispanico	Dance Theater Workshop
DD Dorvillier	John Jay College
Dean Moss	The Joyce Theater
Double Play Dance	New York State Theater
Garth Fagan Dance	Symphony Space
Mark Morris Dance Company	The Metropolitan Opera House
New York City Ballet Nutcracker	
New York City Ballet Subscription	
Parsons Dance Foundation	
Sasha Waltz	
Trisha Brown Dance Company	

Patron Survey
Administrations



The research questions addressed the following:

- Audience demographics
- Ticket purchase price
- Attending party characteristics
- Relationship with the organization (i.e., subscriber, single ticket buyer, donor)
- Concurrent expenditures (dinner, refreshments, parking, babysitter, etc.)
- Location(s) of concurrent expenditures

Approximately 20,000 surveys were distributed randomly to patrons at selected performances, and responses were encouraged using curtain announcements and prominent signage in the theater. Completed forms were grouped by show and returned to AMS for coding and analysis. AMS received a total of 5,746 surveys (30% response rate) at nine NYC venues, with 4,412 containing valid expenditure data. These surveys represented spending by 15,446 patrons.

In addition, zip code data gathered from the surveys were used to produce maps showing the distribution of patrons by ZIP Code and a market penetration analysis. The purpose of this analysis was to describe the trade area of NYC dance organizations and the community.



APPENDIX 2-A: Patron Survey Form

To ensure accurate results, please:
 - Darken ovals completely
 - Do not fold form
 - Do not make stray marks on the form
Thank you for your assistance!



This survey is being administered at various dance performances in New York City to study the economic impact of dance. The results of the survey will be used by Dance/NYC to benefit all NYC dance organizations. Response to any question is voluntary and all answers will be confidential and used for research purposes only. After you are finished, please place the survey in the designated collection boxes in the lobby or return it to a volunteer.

- Not including today, how many times have you been to a dance performance in New York City within the past 12 months? (mark one)
 - None (this is my first time)
 - 1 or 2 times
 - 3 or 4 times
 - 5 or more times
- What best describes your relationship with the company you are seeing at this performance? (mark one)
 - Subscriber
 - Frequent ticket buyer
 - Occasional ticket buyer
 - Guest of ticket buyer
- What type of ticket did you use to attend this performance? (mark one)
 - Complimentary ticket
 - Single ticket
 - Discounted ticket
 - Subscription ticket
 - Group sales ticket
- With whom did you attend this performance? (mark all that apply)
 - No one, I came alone
 - Spouse/Lifetime Partner
 - My children
 - School Group
 - Other Organized Group
 - Friends
 - People I work with
 - Other

- Which of the following best describes you? (mark one)
 - I live in NYC (Go To #11)
 - I am a resident of the greater metro area
 - I am just visiting

- What is the main reason you are in New York City? (mark one)
 - Work (but don't live) here
 - Visiting on Business
 - Visiting Friends/Relatives
 - Sightseeing
 - Dance
 - Museums
 - Theater
 - Concerts
 - Broadway
 - Shopping
 - Other

- How long (in days) are you planning to visit New York City?

0	1	2
3	4	5
6	7	8
9		

- How many people, in total, are in your group today? (include yourself)

Example: **10**

0	1	2
3	4	5
6	7	8
9		

- If you are visiting, are you staying in a hotel?
 - Yes
 - No (Go To #11)
- If you are staying in a hotel, is it located in NYC?
 - Yes
 - No

- Including today, how often have you attended any of the following activities in New York City in the past 12 months? (mark one for each item)

	None	1 or 2 times	3 or 4 times	5 or more times
Symphony performances	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Opera performances	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Dance performances	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Chamber music recitals	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Broadway theatrical performances	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Off-Broadway theatrical performances	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Jazz or Blues Concerts	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Popular Music Acts (Headliners)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Folk or Ethnic Music Performances	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Children's Theater Programs	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Visual Arts/Museums	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

- How much money do you expect to spend on the following items in connection with your attendance at this performance? Write in dollar amount to the nearest whole dollar.

On tickets/admissions:	On food:	On Long-Distance Travel: (airfare, train fare)	On Local Travel: (parking, taxi, subway, gas, etc.)
\$	\$	\$	\$
0	0	0	0
1	1	1	1
2	2	2	2
3	3	3	3
4	4	4	4
5	5	5	5
6	6	6	6
7	7	7	7
8	8	8	8
9	9	9	9

On lodging:	On shopping: (before or after the event)	On merchandise at this theater:	On child care (babysitter):
\$	\$	\$	\$
0	0	0	0
1	1	1	1
2	2	2	2
3	3	3	3
4	4	4	4
5	5	5	5
6	6	6	6
7	7	7	7
8	8	8	8
9	9	9	9

- These figures apply to:
 - Me alone
 - My group
- What portion of these dollars were spent in New York City?
 - Less than 25%
 - 26%-50%
 - 51% - 75%
 - 76% - 100%

The following questions are for statistical purposes only. Your answers are confidential.

- Your gender?
 - Female
 - Male
- Your racial/ethnic background?
 - Asian
 - Black/African American
 - White
 - Other
- Are you of Hispanic ethnicity?
 - Yes
 - No
- Your annual household income?
 - Under \$25,000
 - \$25,000 to \$34,999
 - \$35,000 to \$49,999
 - \$50,000 to \$74,999
 - \$75,000 to \$99,999
 - \$100,000 to \$149,999
 - \$150,000 or more
- Your highest level of education?
 - Less than High School
 - High School Grad (GED)
 - Vocational School
 - Some College
 - Bachelor's Degree
 - Post Graduate
- Your marital status?
 - Single/Never Married
 - Married/Life Partner
 - Divorced/Separated
 - Widowed
- How many children under the age of 18 are currently living in your household?
 - No children
 - 1 child
 - 2 children
 - 3 children
 - 4 children or more
- Your home ZIP code:
- Year born:

0	1	2	3
4	5	6	7
8	9		

1	9
0	1
2	3
4	5
6	7
8	9

Thank you for your cooperation!



APPENDIX 2-B: Patron Survey Results Presentation

Dance/NYC

Patron Survey Results
AMS Planning & Research
April, 2003



Public Survey - Methodology

- This audience survey is part of a larger research effort undertaken by Dance/NYC. The other major research component is an in-depth organizational survey designed to measure total economic activity of all New York City dance companies, presenters and performance venues.
- A total of 5,746 surveys were collected by the survey team from 13 dance companies at nine New York City venues (see slide 3 for a detailed list of companies and venues surveyed) from August 2002 to January 2003.
- The survey instrument was a two-sided scannable questionnaire that was self-administered (i.e., respondents who agreed to take the survey completed the form themselves).
- The survey was either included in the respondent's program or handed to the respondent by a survey volunteer.



Background & Methodology: Surveyed Companies and Sites

Companies Surveyed	Venues Surveyed
Alvin Ailey American Dance Theater	Brooklyn Academy of Music
American Ballet Theater	City Center
Arthur Aviles Typical Theater	Danspace Project at Saint Marks
Ballet Hispanico	Dance Theater Workshop
DD Dorvillier	John Jay College
Dean Moss	The Joyce Theater
Double Play Dance	New York State Theater
Garth Fagan Dance	Symphony Space
Mark Morris Dance Company	The Metropolitan Opera House
New York City Ballet Nutcracker	
New York City Ballet Subscription	
Parsons Dance Foundation	
Sasha Waltz	
Trisha Brown Dance Company	



Relationship with Dance Company

NUMBER OF "NEW YORK CITY" DANCE PERFORMANCES, PAST 12 MONTHS

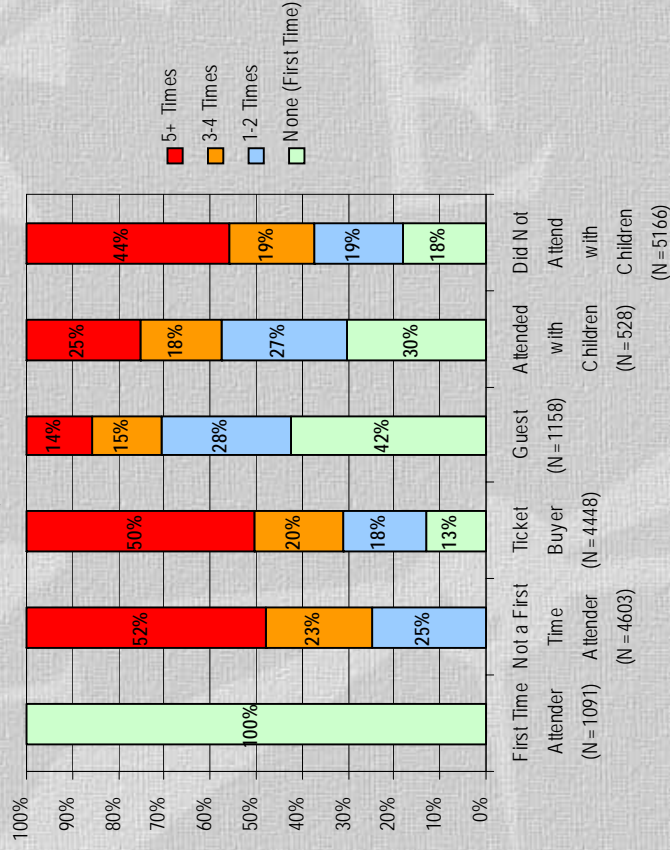


➔ Guests of ticket buyers were most likely to be first-time attendees (42%).

➔ Most respondents (regardless of company size) had attended at least one dance performance in NYC over the past year (80%).

➔ Approximately four-of-ten respondents have attended at least five dance performances in NYC over the past year.

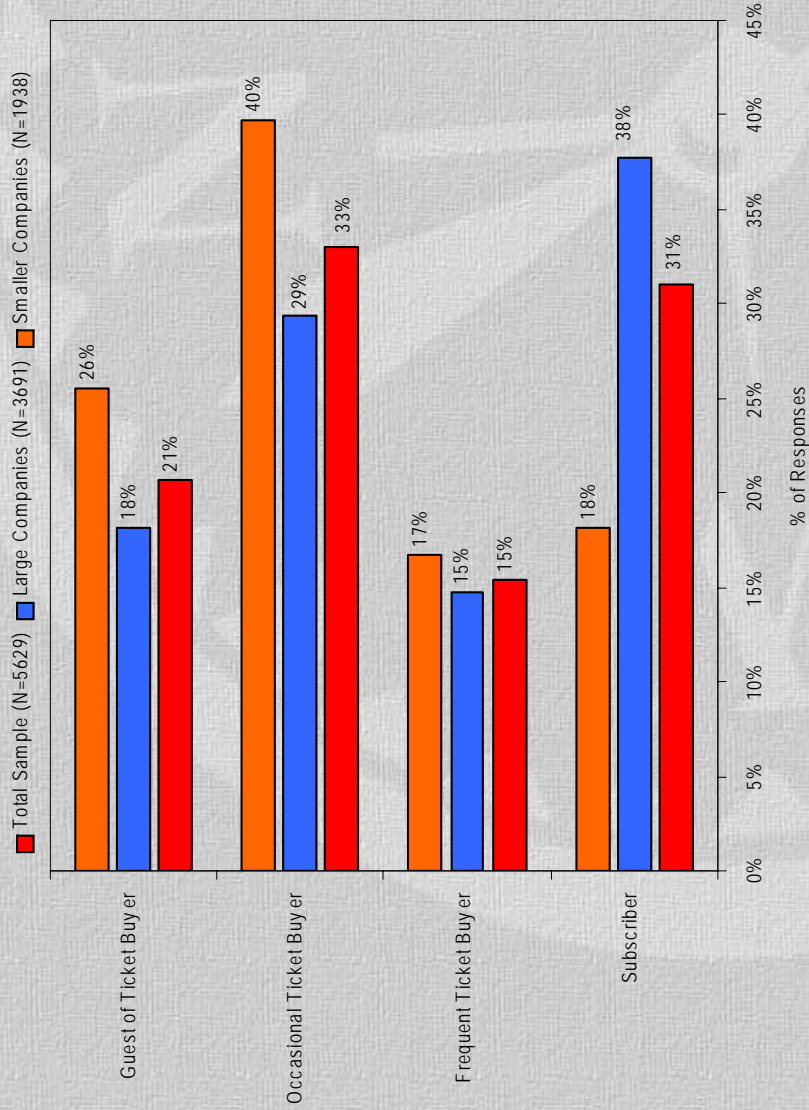
NUMBER OF "NEW YORK CITY" DANCE PERFORMANCES, PAST 12 MONTHS





Relationship with Dance Company

RELATIONSHIP WITH DANCE COMPANY



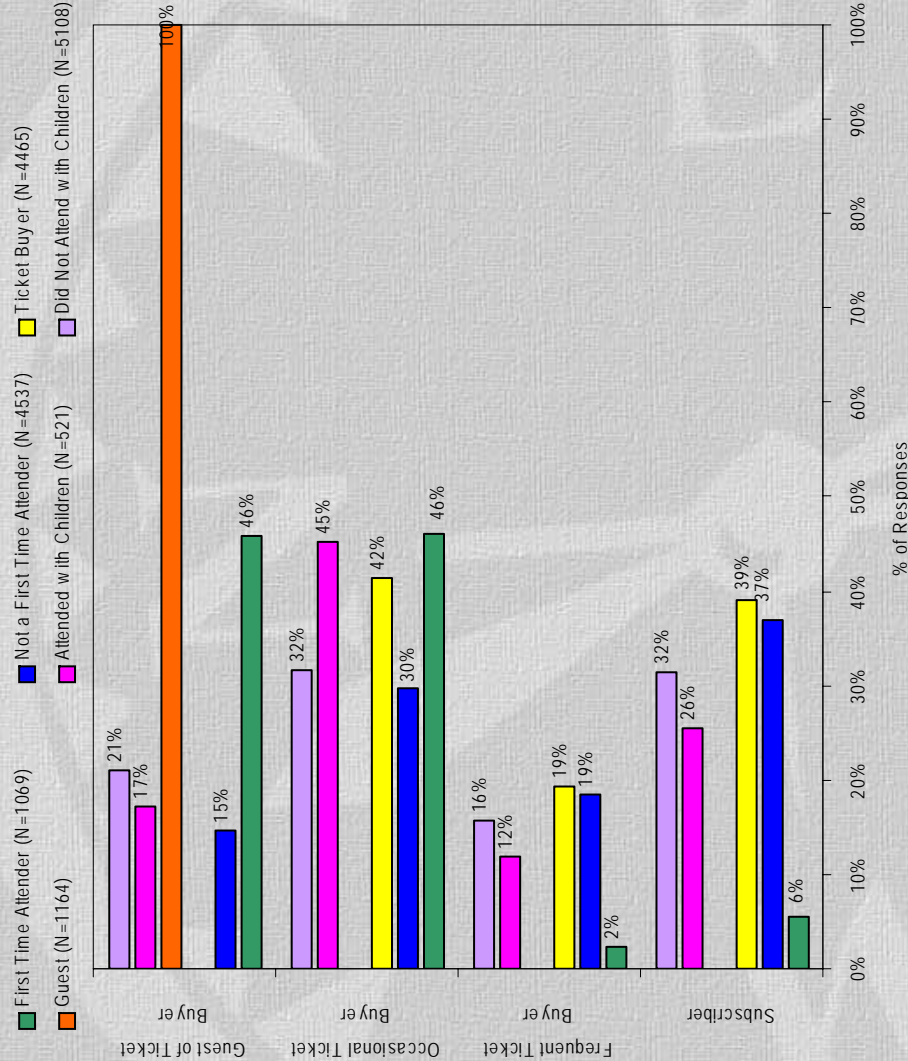
← Larger dance company audiences had a higher percentage of subscribers (38% to 18%).

← Smaller companies more frequently reported guests (26% to 18%) and occasional buyers (40% to 29%).



Relationship with Dance Company

RELATIONSHIP WITH DANCE COMPANY



→ First-time attendees exhibited a propensity to also be a guest (46%) or an occasional attendee (46%).

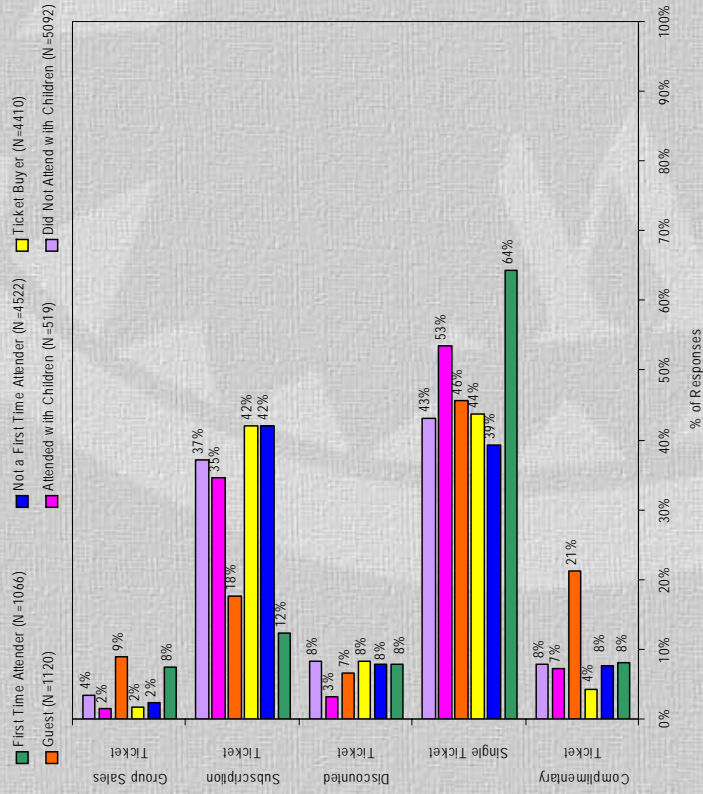
→ Respondents accompanied by children were also inclined to be occasional attendees (45%).



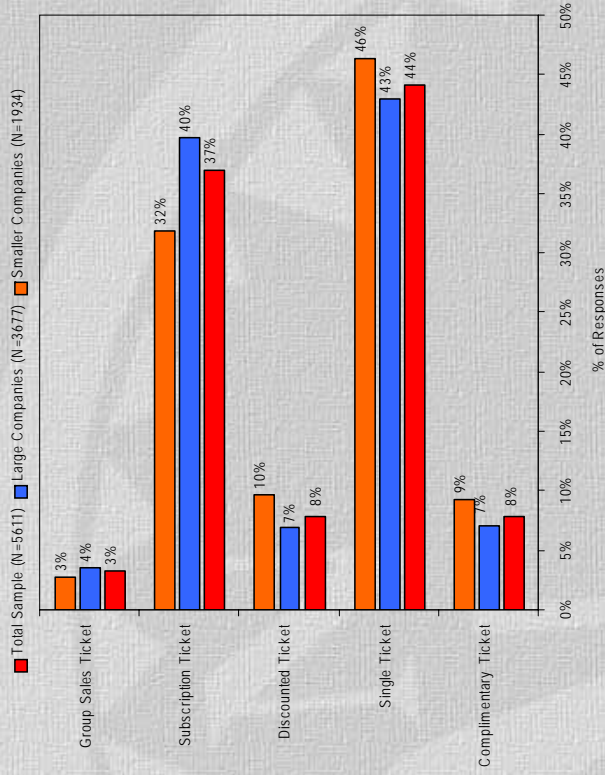
Ticket Used

→ Respondents at larger companies were slightly more apt to use a subscription ticket (40% to 32%).

TYPE OF TICKET USED FOR PERFORMANCE



TYPE OF TICKET USED FOR PERFORMANCE



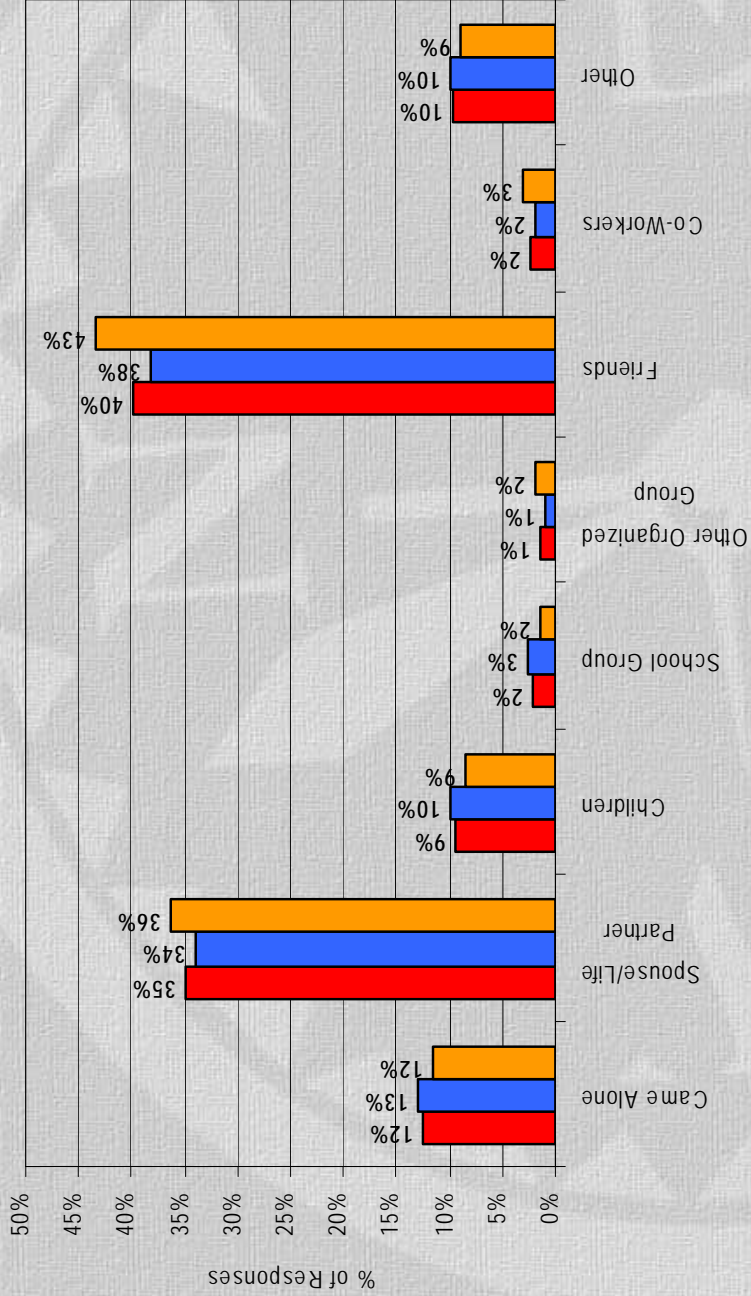
→ Most first-time attendees used a single ticket (64%).



Party Composition

PARTY COMPOSITION

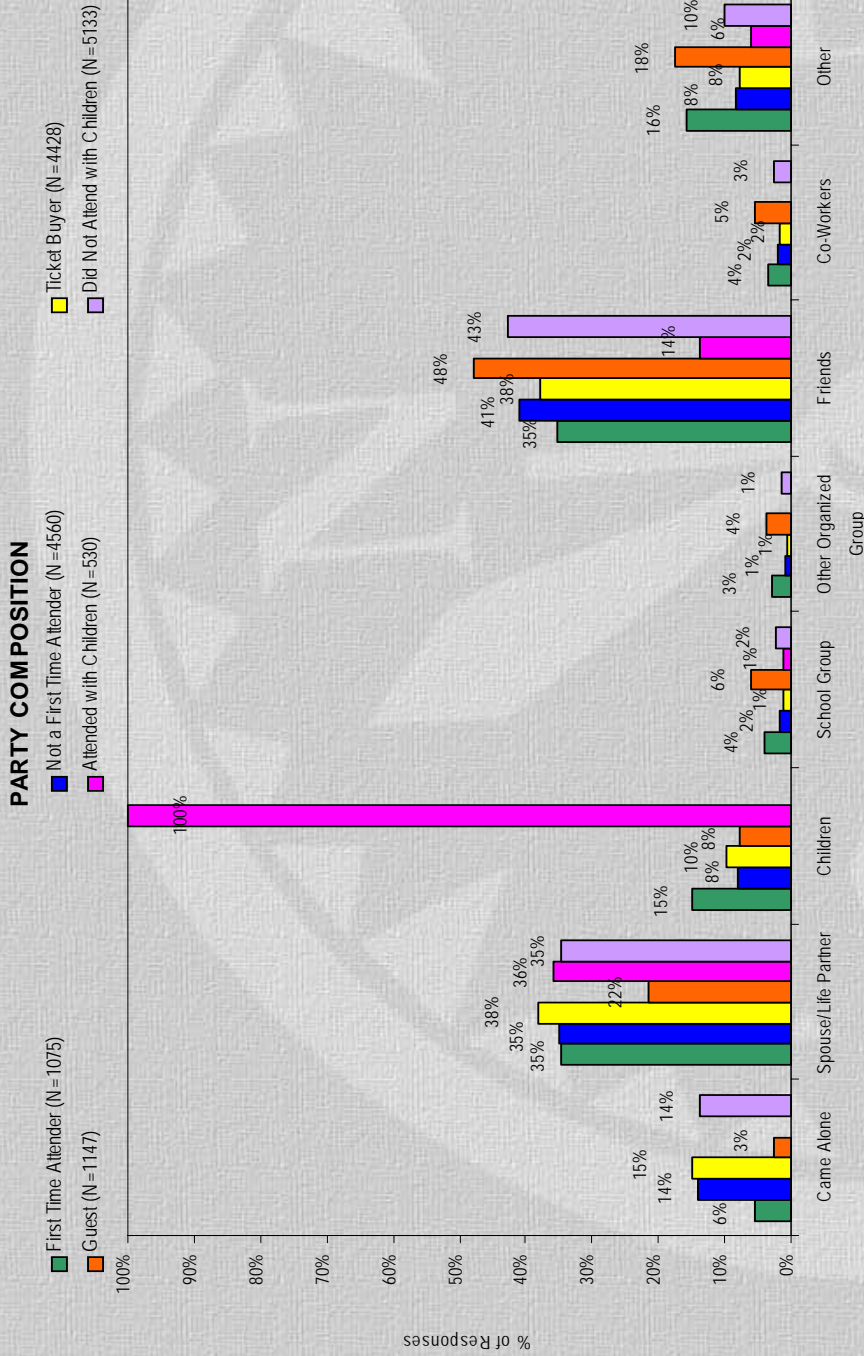
■ Total Sample (N=5663)
 ■ Large Companies (N=3708)
 ■ Smaller Companies (N=1955)



↑ Most respondents attended with their spouse/life partner (35% of all respondents) and/or friends (40% of all respondents).



Party Composition



↑ With the exception of respondents attending with children, the pattern of attending with spouse/life partner and/or friends remained consistent.

↑ Respondents attending with children were as likely as other groups to attend with their spouse/life partner but less likely to attend with friends (14%).



Party Composition

→ The average party size for dance performances was four. Half of respondents attended by themselves or with one other person.

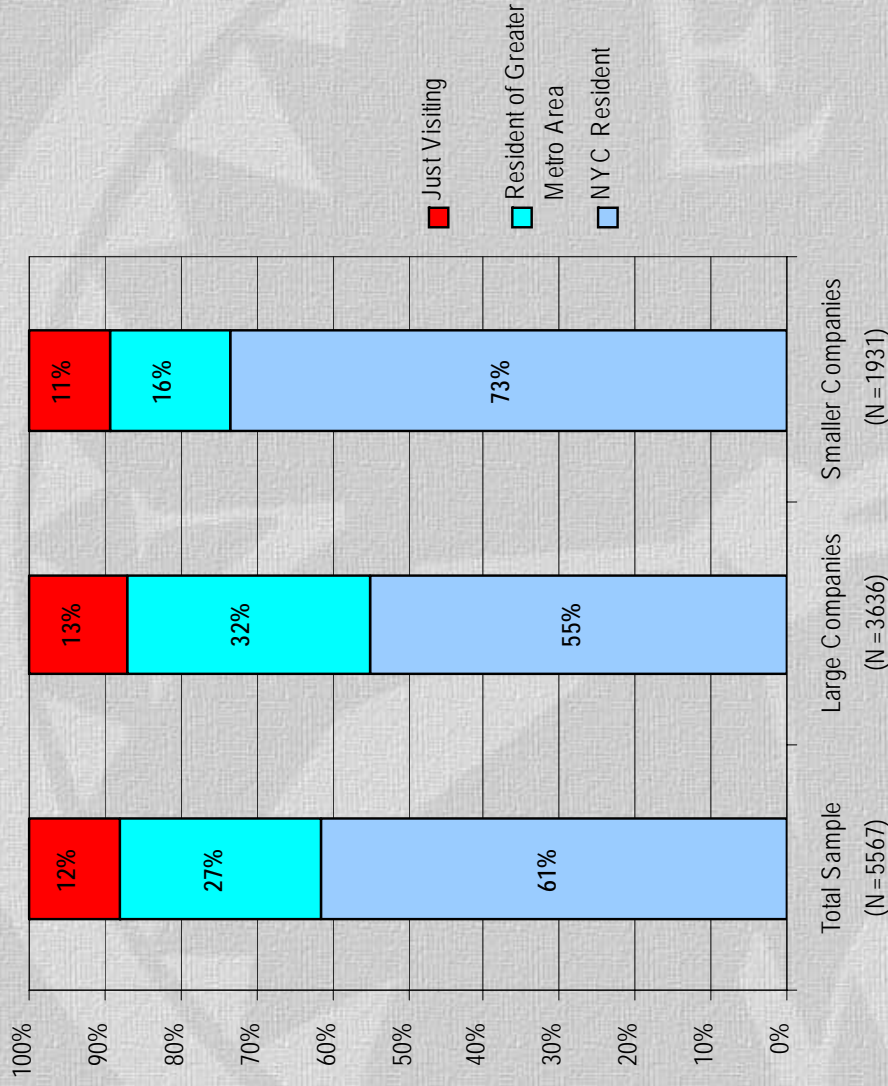


← First-time attendees, guests, and those accompanied by children were more likely to attend in larger groups (4.5, 5.3 and 4.2 persons respectively).



Party Composition

NEW YORK CITY RESIDENT OR VISITOR



→ Most respondents were either New York City residents or residents of the greater metro area.
 → Respondents at smaller companies were more likely than those at larger companies to be residents of NYC (73% to 55%).

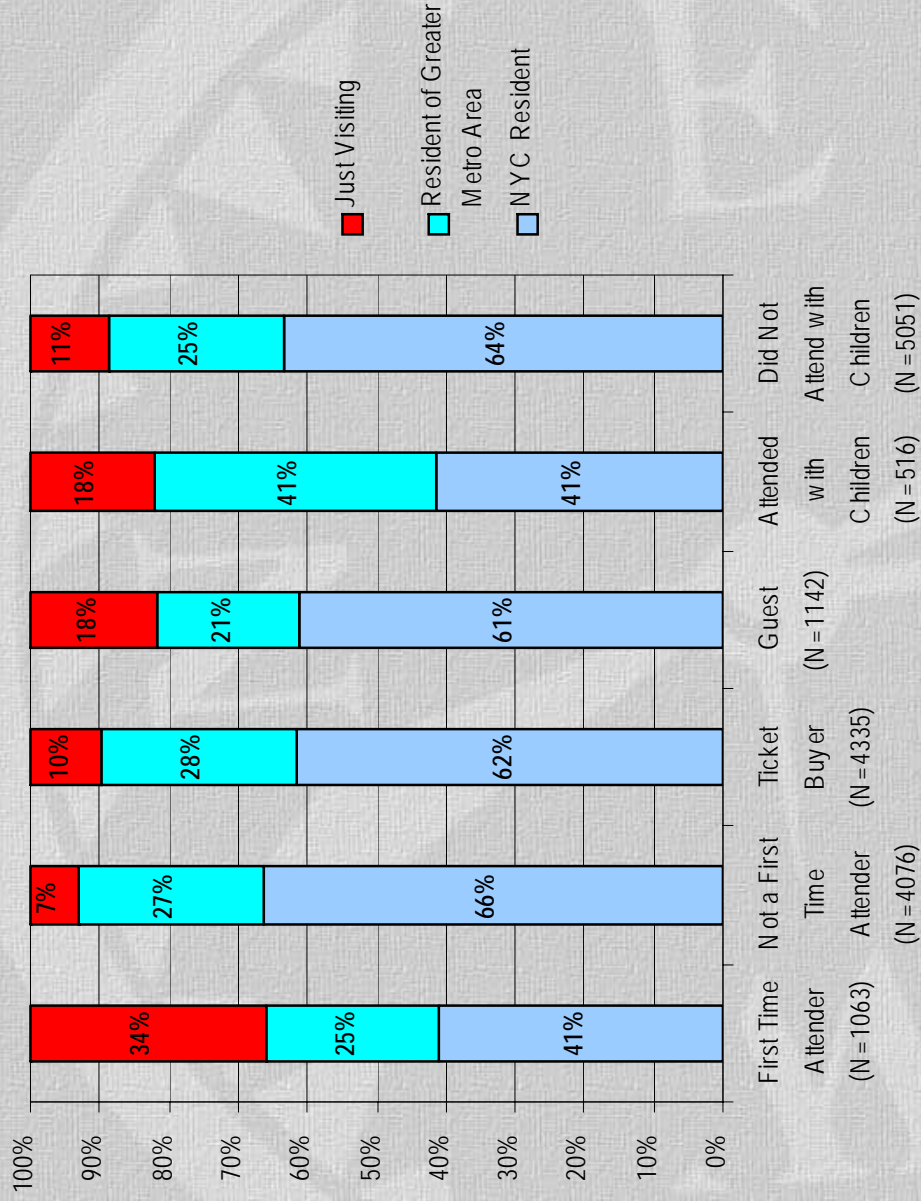


Party Composition

→ First-time attendees were most likely to be visitors to the area (34%).

→ First-time attendees and those attending with children were least likely to be NYC residents (both groups at 40%).

NEW YORK CITY RESIDENT OR VISITOR





Arts Participation

FREQUENCY OF NYC BASED ARTS PARTICIPATION, PAST 12 MONTHS	Total Sample (N=5567)	Large Companies (N=3761)	Smaller Companies (N=1985)	First Time Attender (N=985)	Not a First Time Attender (N=4210)	Ticket Buyer (N=4147)	Guest (N=1062)	Attended with Children (N=476)	Did Not Attend with Children (N=4600)
Symphony Performance									
None	50%	50%	50%	77%	44%	46%	66%	62%	49%
1 or 2 Times	28%	27%	29%	19%	30%	29%	26%	24%	28%
3 or 4 Times	10%	9%	10%	2%	11%	11%	5%	8%	10%
5 or More Times	13%	15%	11%	3%	16%	16%	4%	6%	14%
Opera Performance									
None	47%	47%	46%	75%	40%	43%	62%	60%	45%
1 or 2 Times	27%	24%	32%	19%	29%	27%	26%	22%	27%
3 or 4 Times	10%	10%	10%	4%	11%	10%	7%	6%	10%
5 or More Times	17%	19%	13%	3%	20%	20%	6%	12%	17%
Dance Performance									
None	13%	12%	14%	62%	2%	8%	31%	21%	12%
1 or 2 Times	25%	24%	26%	36%	25%	22%	37%	34%	24%
3 or 4 Times	18%	17%	22%	1%	22%	19%	17%	18%	19%
5 or More Times	45%	47%	39%	1%	53%	51%	15%	27%	46%
Chamber Music Performance									
None	65%	68%	60%	86%	60%	61%	78%	76%	64%
1 or 2 Times	19%	17%	23%	10%	21%	20%	16%	14%	20%
3 or 4 Times	8%	8%	8%	2%	9%	9%	4%	7%	8%
5 or More Times	8%	8%	9%	1%	10%	10%	3%	4%	9%
Broadway Theatrical Performance									
None	17%	15%	19%	36%	12%	14%	25%	19%	16%
1 or 2 Times	30%	29%	32%	29%	29%	28%	36%	35%	29%
3 or 4 Times	22%	23%	21%	17%	23%	23%	19%	23%	22%
5 or More Times	32%	33%	29%	12%	36%	35%	20%	23%	33%
Off-Broadway Theatrical Performance									
None	29%	33%	22%	57%	22%	26%	40%	44%	27%
1 or 2 Times	33%	33%	33%	29%	34%	33%	36%	32%	33%
3 or 4 Times	17%	16%	19%	8%	14%	18%	14%	14%	17%
5 or More Times	21%	18%	26%	7%	25%	24%	11%	11%	22%
Jazz or Blues Concert									
None	64%	68%	56%	78%	61%	63%	69%	75%	63%
1 or 2 Times	25%	22%	30%	17%	27%	24%	22%	19%	26%
3 or 4 Times	7%	6%	9%	4%	8%	7%	6%	4%	7%
5 or More Times	4%	4%	6%	2%	5%	5%	3%	3%	5%
Popular Music Acts									
None	69%	72%	64%	74%	68%	70%	64%	78%	68%
1 or 2 Times	22%	20%	24%	20%	22%	21%	25%	17%	22%
3 or 4 Times	6%	5%	8%	4%	7%	6%	7%	4%	6%
5 or More Times	4%	3%	5%	2%	4%	4%	4%	2%	4%
Folk or Ethnic Music Performances									
None	70%	77%	59%	83%	67%	70%	73%	77%	70%
1 or 2 Times	23%	19%	30%	15%	25%	24%	21%	17%	24%
3 or 4 Times	4%	3%	7%	1%	5%	4%	4%	3%	4%
5 or More Times	2%	1%	4%	1%	3%	2%	2%	2%	2%
Children's Theater Programs									
None	83%	84%	81%	91%	81%	82%	86%	70%	84%
1 or 2 Times	12%	12%	14%	7%	14%	13%	11%	18%	12%
3 or 4 Times	3%	3%	4%	4%	4%	4%	2%	7%	3%
5 or More Times	2%	1%	2%	0%	2%	2%	0%	5%	1%
Visual Arts/Museums									
None	12%	15%	8%	32%	8%	10%	22%	19%	12%
1 or 2 Times	21%	22%	20%	31%	19%	20%	17%	25%	21%
3 or 4 Times	23%	23%	22%	19%	24%	23%	29%	24%	23%
5 or More Times	44%	40%	50%	18%	49%	47%	29%	32%	45%

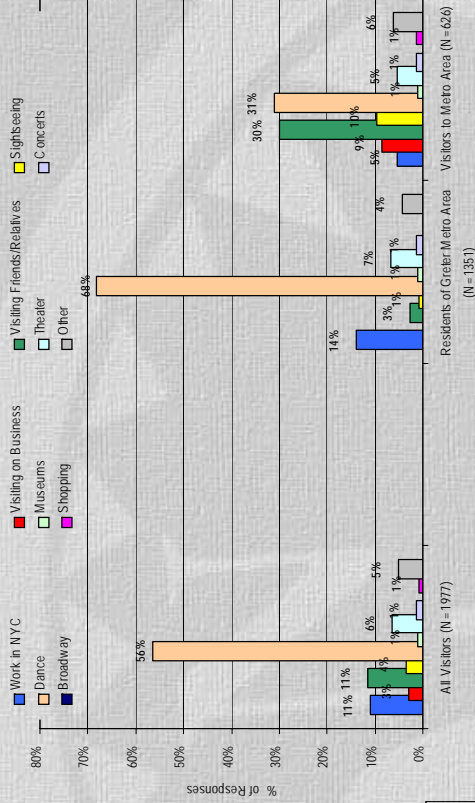
- Respondents were most likely to also attend Broadway theatrical performances and visit visual art museums:
 - ← First-time attendees and guests were less likely than other sub-groups to attend arts performances in NYC.
 - ← 30% of respondents attending with children attended at least one children's theater program in NYC over the past year.



New York Visitors – Reason for Visit

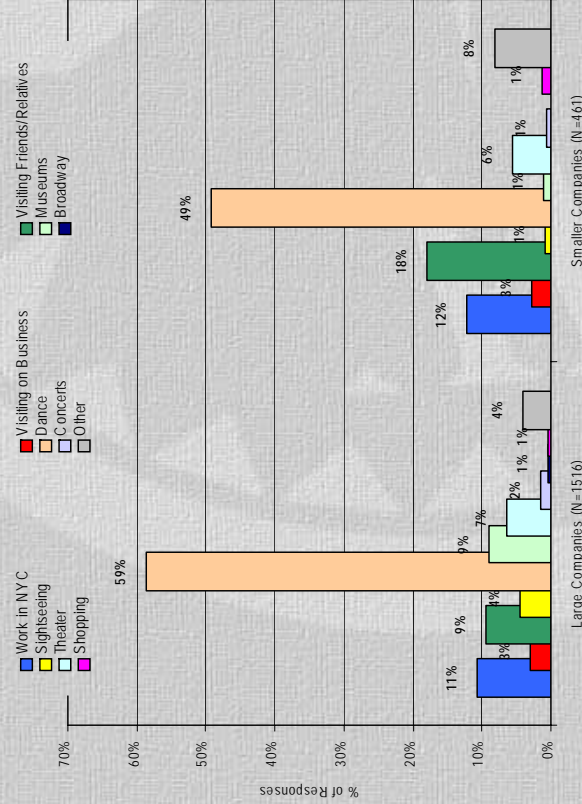
↓ Respondents at larger companies were more likely to be in New York City specifically for dance (59% to 49%).
 ↓ Respondents at smaller companies were twice as likely to be in NYC to visit friends or relatives (18% to 9%).

REASON FOR BEING IN NYC (VISITORS ONLY)



↓ While most visitors were in NYC specifically for dance, visitors from outside the metro area were there for a greater variety of reasons (31% for dance, 31% visiting friends or relatives, 10% sightseeing).

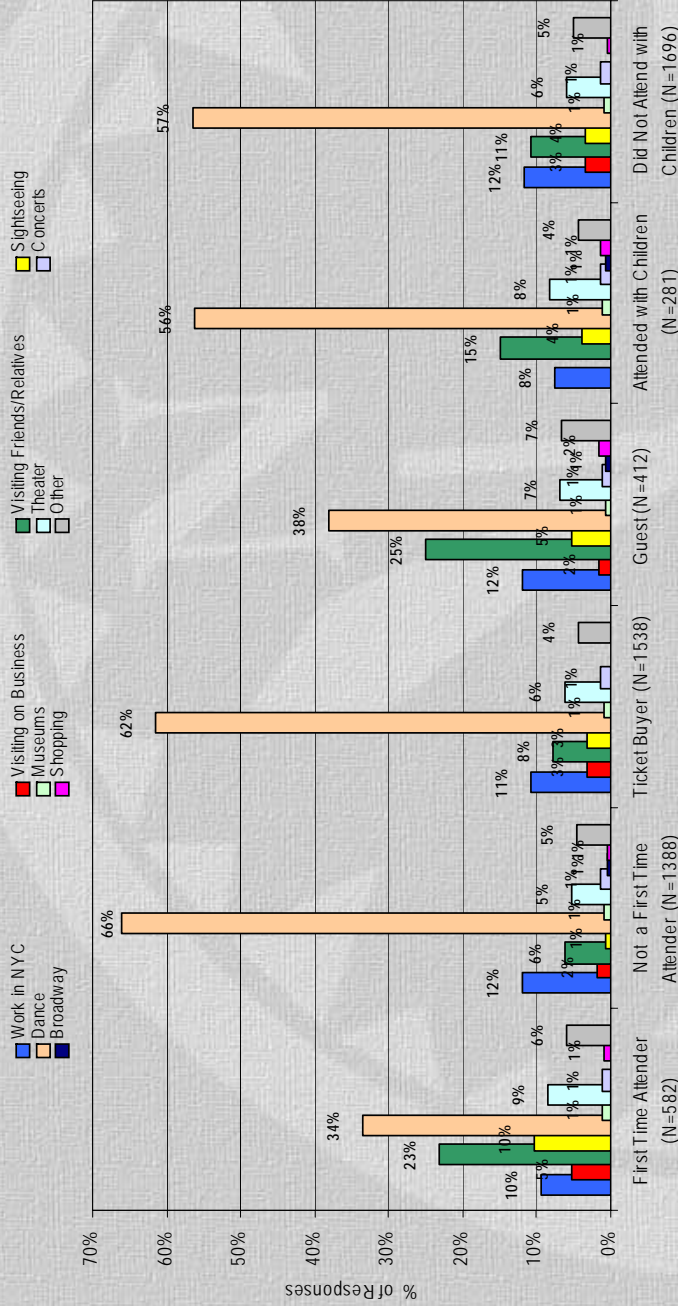
REASON FOR BEING IN NYC (VISITORS ONLY)





New York Visitors – Reason for Visit

REASON FOR BEING IN NYC (VISITORS ONLY)



↑ First-time attenders and guests reported a wider variety of reasons for visiting New York City.



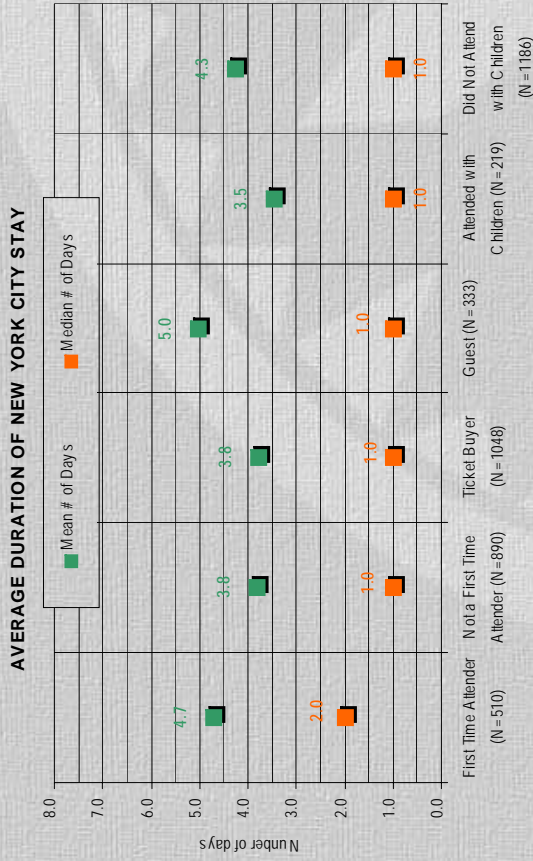
New York Visitors – Duration of Visit



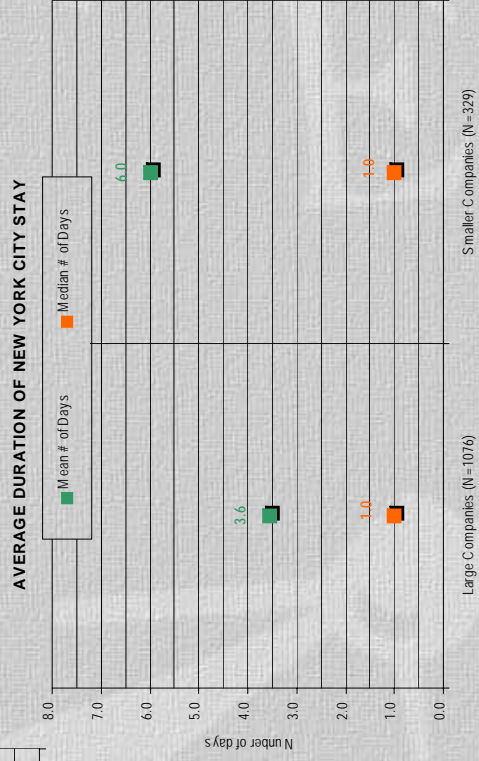
↑ Visitors to the metro area reported longer stays in New York City (6.8 days on average) than did residents of the greater metro area (2 days average).



New York Visitors – Duration of Visit



↓ Respondents at smaller companies reported longer stays than respondents at larger companies.



↑ First-time attenders and guests reported longer stays than did other analysis groups.



New York Visitors – Hotel Use

ACCOMMODATIONS FOR VISIT TO NEW YORK CITY	HOTEL	HOTEL IN NYC
All Visitors (N=1469)	19%	18%
Residents of Greater Metro Area (N=1401)	1%	1%
Visitors to Metro Area (N=670)	39%	36%
Large Companies (N=3761)	20%	18%
Smaller Companies (N=360)	18%	16%
First Time Attender (N=510)	33%	31%
Not a First Time Attender (N=944)	11%	11%
Ticket Buyer (N=1103)	19%	18%
Guest (N=342)	18%	16%
Attended with Children (N=222)	17%	15%
Did Not Attend with Children (N=1247)	20%	18%

- ↑ Approximately one-in-five (19%) visitors to New York City stayed in a hotel – nearly all of these in New York City.
- ↑ Visitors from outside the metro-area were more likely than visitors from the greater metro area to stay in a hotel (39% to 1%).
- ↑ One-third of first-time attenders who were visitors to NYC stayed in a hotel.



Spending – Performance Related Items

MEAN DOLLARS SPENT ON SELECTED ITEMS (PER-PERSON)



↑ On average, most dollars connected with the performance were spent on tickets/admission.
 ↑ Respondents at smaller companies tended to spend less (on all items) than respondents at larger companies.



Spending – Performance Related Items

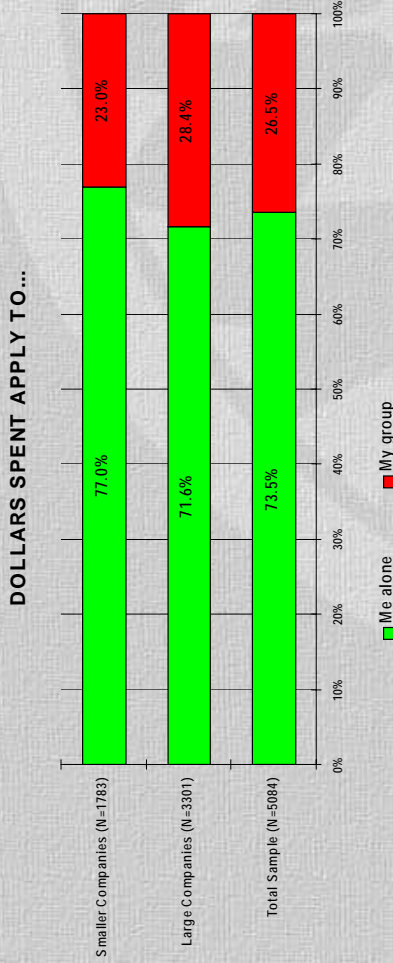
MEAN DOLLARS SPENT ON SELECTED ITEMS (PER-PERSON)



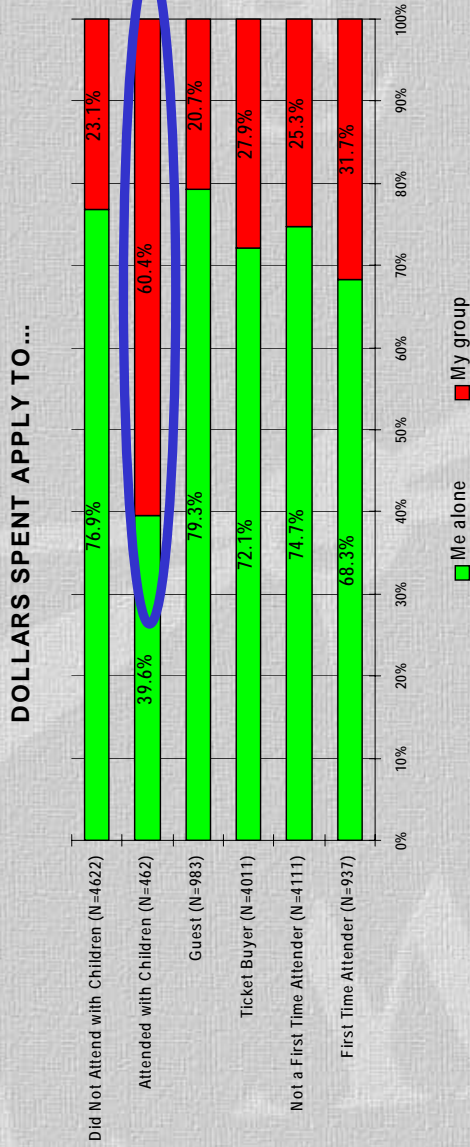
- Analysis groups' spending diverged on some items for some groups:
- ↑ Not surprisingly, guests spent less on admission and food.
- ↑ Respondents attending with children spent the most (per-person) on admission.
- ↑ First-time attenders spent more on long-distance travel, lodging and shopping.



Individual or Group Spending



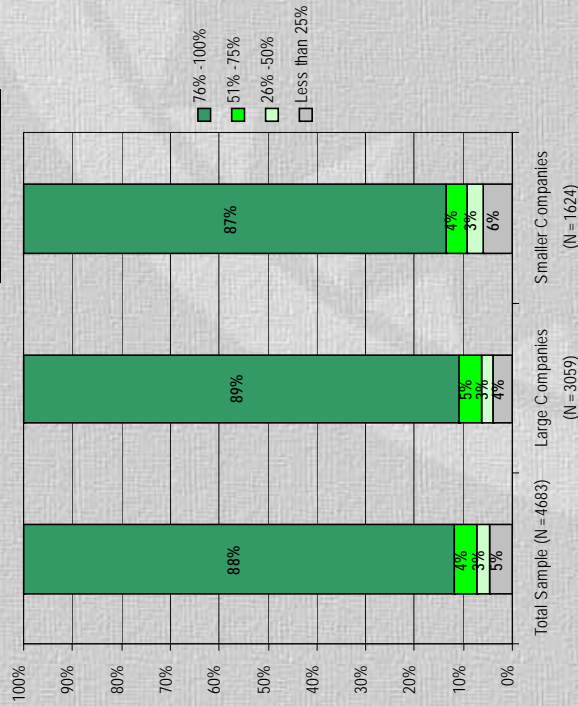
← Most respondents (77%) reported their own individual spending.
 ↓ Respondents attending with children were more inclined to spend for their group (60%).



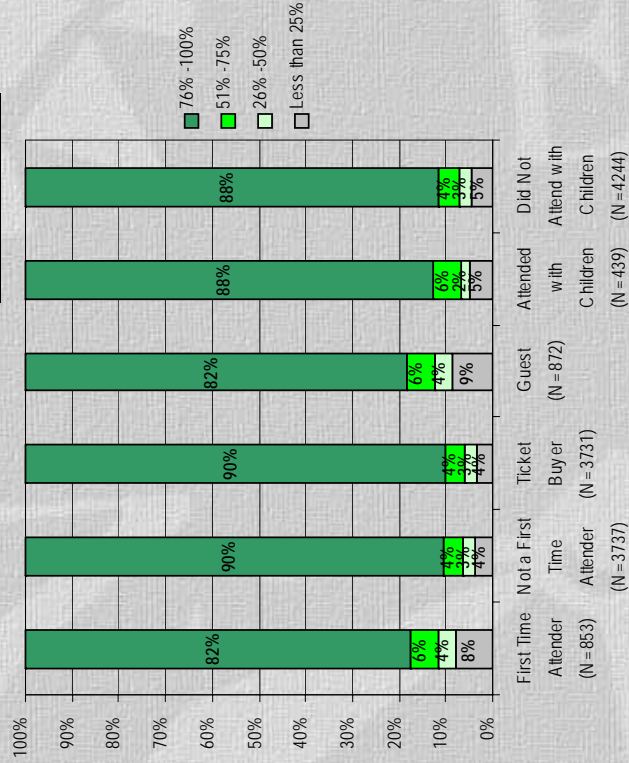


Spending in New York City

PERCENT OF DOLLARS SPENT IN NEW YORK CITY



PERCENT OF DOLLARS SPENT IN NEW YORK CITY



↑ The majority of dollars spent in connection with the dance performance were spent within New York City.



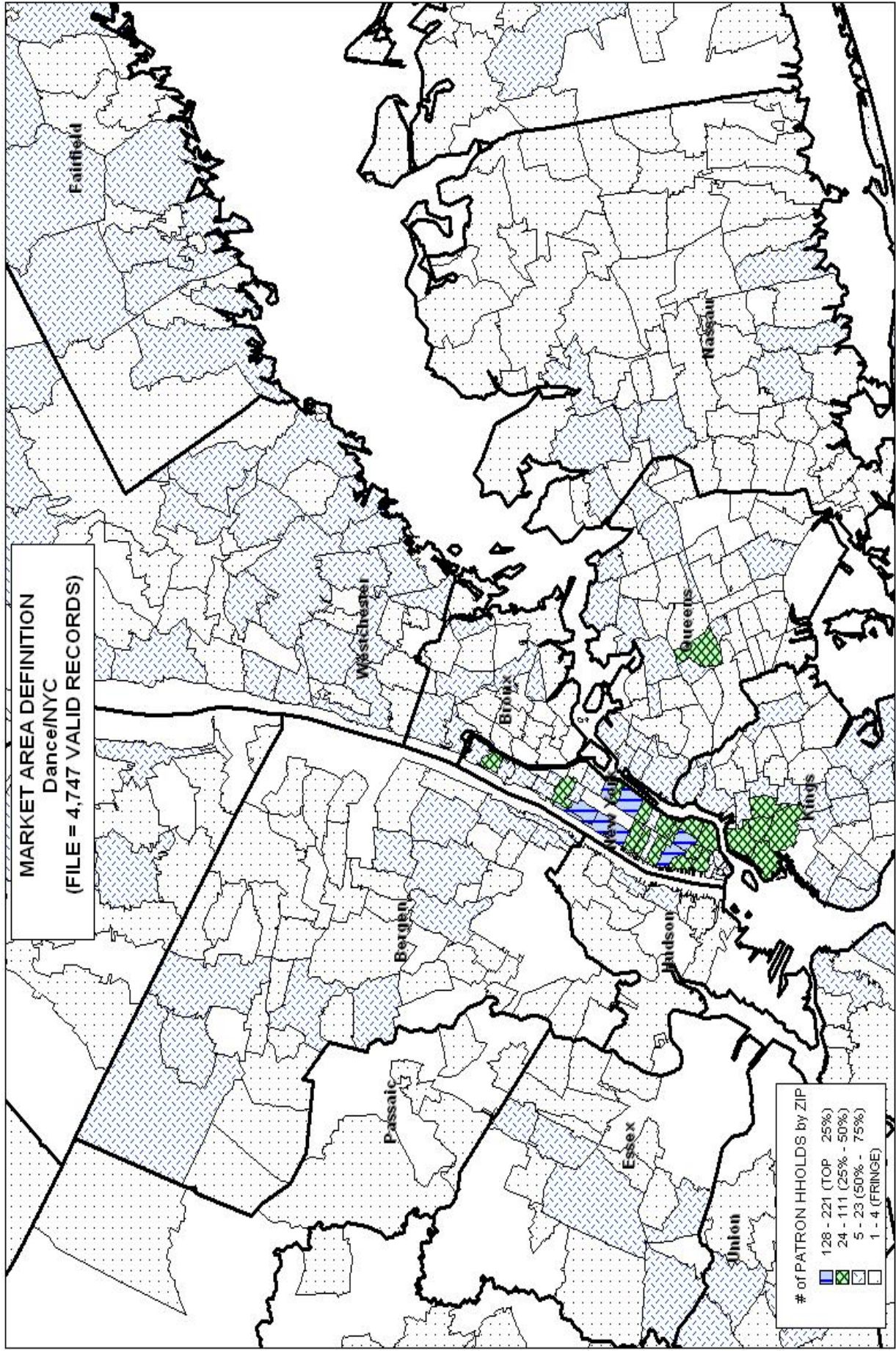
Demographics

KEY DEMOGRAPHIC VARIABLES COMPARED	Total Sample (N=5746)	Large Companies (N=3761)	Smaller Companies (N=1985)	First Time Attender (N=1091)	Not a First Time Attender (N=4603)	Ticket Buyer (N=4465)	Guest (N=1164)	Attended with Children (N=530)	Did Not Attend with Children (N=5216)
SEX									
Male	31.9%	28.7%	37.8%	33.6%	31.6%	32.0%	32.1%	23.4%	32.8%
Female	68.1%	71.3%	62.2%	66.4%	68.4%	68.0%	67.9%	76.6%	67.2%
MARITAL STATUS									
Single/Never Married	33.5%	32.2%	35.8%	36.8%	32.6%	29.6%	47.2%	4.5%	36.4%
Married/Life Partner	51.4%	53.0%	48.5%	52.7%	51.3%	55.1%	38.0%	78.8%	48.6%
Divorced or separated	9.7%	8.9%	11.3%	7.3%	10.2%	9.7%	9.9%	10.8%	9.2%
Widowed	5.4%	5.9%	4.4%	3.2%	5.9%	5.6%	4.8%	5.9%	5.3%
HIGHEST LEVEL OF EDUCATION									
Less than High School	1.7%	1.8%	1.6%	2.5%	1.5%	1.3%	3.0%	1.6%	1.7%
High School Grad (GED)	2.7%	3.0%	2.3%	4.2%	2.4%	2.3%	4.2%	1.6%	2.9%
Vocational School	0.5%	0.3%	0.7%	0.8%	0.3%	0.3%	1.2%	0.4%	0.4%
Some College	10.8%	11.9%	8.9%	15.0%	9.8%	9.3%	16.7%	12.8%	10.6%
Bachelors Degree	30.3%	29.2%	32.3%	31.2%	30.0%	29.1%	34.1%	26.1%	30.7%
Post Graduate	54.0%	53.9%	54.2%	46.4%	55.9%	57.7%	40.7%	57.1%	53.7%
AGE GROUP									
18 - 24 years	6.8%	6.3%	7.6%	12.6%	5.4%	4.6%	14.9%	0.4%	7.4%
25 - 34 years	14.8%	12.2%	19.3%	24.6%	12.5%	12.1%	24.9%	2.8%	16.0%
35 - 44 years	15.3%	13.3%	18.8%	16.0%	15.1%	14.0%	20.3%	19.1%	14.9%
45 - 54 years	19.5%	20.0%	18.5%	20.0%	19.3%	20.1%	17.5%	40.7%	17.3%
55 - 64 years	22.5%	24.1%	19.6%	17.0%	23.9%	25.1%	12.9%	20.6%	22.7%
65+ years	21.2%	24.0%	16.1%	9.8%	23.8%	24.0%	9.6%	16.5%	21.7%
RACIAL/ETHNIC GROUP									
Asian	4.0%	3.5%	5.0%	4.8%	3.8%	3.6%	5.2%	1.6%	4.2%
Black/African American	4.5%	5.4%	2.8%	6.0%	4.1%	3.9%	6.5%	5.2%	4.4%
White/Anglo	86.3%	86.7%	85.7%	82.2%	87.4%	88.6%	78.3%	90.0%	86.0%
Other	5.1%	4.4%	6.5%	7.0%	4.7%	3.9%	10.1%	3.2%	5.3%
INDEPENDENT QUESTION									
Hispanic/Latino Origin	4.6%	4.5%	4.9%	5.2%	4.5%	3.9%	7.1%	4.4%	4.7%
CHILDREN LIVING @ HOME									
Yes	16.7%	18.0%	14.3%	22.9%	15.2%	16.4%	18.1%	58.7%	12.5%
No	83.3%	82.0%	85.7%	77.1%	84.8%	83.6%	81.9%	41.3%	87.5%
HOUSEHOLD INCOME									
< \$25,000	7.9%	6.8%	9.9%	11.6%	7.1%	6.2%	13.5%	1.7%	8.5%
\$25,000 to \$34,999	6.0%	4.3%	9.0%	5.1%	6.7%	5.2%	8.8%	1.3%	6.5%
\$35,000 to \$49,999	9.3%	8.7%	10.5%	10.4%	9.1%	8.4%	13.9%	4.7%	9.8%
\$50,000 to \$74,999	16.8%	15.4%	19.2%	15.5%	17.0%	15.5%	18.5%	9.9%	17.5%
\$75,000 to \$99,999	12.7%	12.1%	13.9%	13.0%	12.6%	13.2%	10.8%	13.3%	12.7%
\$100,000 to \$149,999	17.0%	17.4%	16.3%	19.3%	16.5%	17.6%	14.9%	23.5%	16.3%
\$150,000 +	30.3%	35.3%	21.1%	25.1%	31.6%	33.3%	19.5%	45.7%	28.7%



APPENDIX 2-C: Market Penetration

Of the 5,746 survey respondents, 4,747 provided zip code data. A frequency distribution of the captured zip codes was conducted and a market penetration map was developed (below). 19% of respondents (899) reside on the Upper East and West Sides, with nearly 44% (1,997 respondents) of the total sample residing in Manhattan (below 125th Street). Another 9% come from Brooklyn, with Queens as the only other Borough with any significant penetration. Outside of New York City, Westchester County, if taken in its entirety, does represent a small portion of the total sample.





APPENDIX 3:

Organization Survey

The goal of the survey was to gain a broad perspective on how dance companies and organizations impact the local economy. This section of the report lists survey participants, discusses the methodology, includes the survey form and presents key findings.

Survey Methodology

The data for this portion of the analysis was comprised of the fiscal year 2002 financial and operating figures of dance organizations in New York City. AMS gathered this key data via an online survey (see Appendix 3-B) linked to the Dance/NYC web site in order to document the level and diversity of dance activity in NYC.

Dance/NYC contacted 412 organizations and venues varying in size, location and mission to participate in the survey. Respondents were asked to share information regarding income, expenses, programming and personnel. They were also asked to identify activity specific to New York City which included audiences and dollars spent.

In addition, the team also reviewed recent financial statements or Form 990s, available via the web at www.guidestar.org, to develop a measure of the “financial size” of the dance field in New York City. Interviews were held with key financial staff at selected organizations and venues to clarify or solicit additional information.

The 41 responding organizations included seven large organizations, 11 medium organizations, and 23 small organizations. The total activity of the large and medium organizations (with budgets greater than \$1 million) represents over 95% of the performance, employment, and economic activity by dance organizations of this size in New York City.



Survey Sample

Survey respondents were placed into one of three budget categories: Small (under \$1 million), Medium (\$1 million to \$5 million) and Large (over \$5 million).

SMALL (N=23)

Organizations Surveyed
Brynn Edyn Rosen
Contemporary Ballet Theatre
Fly-by-Night Dance Theater, Inc.
Guta Hedewig Dance
Yanira Castro + Company
TAP FUSION
KDNY, INC.
WCV, Inc.
Eva Dean Dance/Union StreetDance
Rebecca Kelly Ballet
The School of Hard Knocks
Mark DeGarmo & Dancers/Dynamic Forms Inc.
The New Victory Theater
Dances Patrelle
Sean Curran Company
651 Arts
Flamenco Vivo Carlota Santana
Lubovitch Dance Foundation, Inc.
David Dorfman Dance
Brooklyn Arts Exchange (BAX)
New England Dinosaur, Inc. dba Michael Mao Dance
New York Chinese Cultural Center / Chinese Folk Dance Co.
Meredith Monk/The House Foundation for the Arts, Inc.

Figure 1: Sample Organizations (Small)

MEDIUM (N=11)

Organizations Surveyed
STREB/Ringside, Inc.
Danspace Project, Inc.
The Parsons Dance Foundation Inc.
Bill T. Jones/Arnie Zane Dance Company
Cunningham Dance Foundation, Inc.
Ballet Tech
Jose Limon Dance Foundation
The Joyce Theater Foundation, Inc.
Discalced, Inc. dba Mark Morris Dance Group
Ballet Hispanico of New York, Inc.
Dance Theater Workshop, Inc.

Figure 2: Sample Organizations (Medium)

**LARGE (N=7)**

<i>Organizations Surveyed</i>
Brooklyn Academy of Music
Paul Taylor Dance Foundation
New 42 Studios & The Duke on 42nd Street
City Center 55th Street Theater Foundation, Inc.
Alvin Ailey Dance Foundation, Inc.
New York City Ballet
Ballet Theatre Foundation, Inc. (ABT)

Figure 3: Sample
Organizations (Large)



**APPENDIX 3-A:
Organization Survey
Form**



Dance/NYC Economic Activity Survey

This survey is being conducted by AMS Planning & Research Corp. on behalf of *Dance/NYC* to measure the impact of dance companies on New York City's economy and arts environment. Our goal is to be able to document the size of the dance community and use the results as a catalyst for increased advocacy. We need your help to make our case, and we would be grateful if you would complete the following questions as accurately as possible, and return your completed survey by March 28, 2003.

Recognizing the number of surveys you are asked to fill out, we have designed this survey to use many of the numbers you typically report in your Dance/USA Annual Data Survey. Most data fields are coded with the Dance/USA reference number (Dance/USA Ref. #). If your company completed the Dance/USA Annual Data Survey simply enter the same information that you provided Dance/USA in the corresponding field. If you did not fill out the Dance/USA survey, or are not a member of Dance/USA, we still need your information – please fill out the survey and disregard the Dance/USA reference numbers.

You will note that each item calls for specific dollar value and an estimate of the percentage of that value that was generated (or spent) within the geographic boundaries of New York City. Please provide a carefully considered estimate of this percentage each time it is requested. It is important in assessing the impact of both revenues and expenses.

If you have any questions, please call Daniel Gottlieb or Lynette Turner at (203) 256-1616 or e-mail them at ams@ams-online.com. Thank you for your participation and assistance.

A. General Information

Name of Organization: _____
 Address: _____
 Contact (person who is completing the survey): _____
 Title: _____
 Telephone: _____
 Fax: _____
 E-mail: _____
 Web Site: _____


Programs – for your fiscal year 2002

Please list each of your activities¹ that occurred in any of the boroughs of New York City during the 2001/02 fiscal year. Use the “Other” section to add anything not listed.

<i>Dance/USA Ref. #</i>	<i>Activity Category</i>	<i>Location/ Venue</i>	<i>Number of Performances</i>	<i>Total Attendance</i>	<i>Estimated % of NYC Attendees</i>
895	Performances for which tickets were sold (New York City)				
896 + 897	Performances for which tickets were sold (outside of New York City)				
See 899	Free Performances (New York City)				
See 899	Free Performances (outside of New York City)				
	Lecture/Demonstrations & open rehearsals (NYC)				
	Lecture/Demonstrations & open reh (outside NYC)				
	School Performances (New York City)				
	School Performances (outside of New York City)				
	In-school programs (New York City)				
	In school programs (outside of New York City)				
	Residencies (New York City)				
	Residencies (outside of New York City)				
	Public Classes				
	Other (please describe – attach an additional page if necessary)				

¹ Activity includes: performances, lectures/demonstrations, in-school programs, classes etc. Please list each category separately as shown.



B. Financial Information - Revenues

Please complete the following section with results from fiscal year 2002. Your responses should reflect the same numbers provided in the Dance/USA Annual Data Survey if your company completed it. Where applicable the 'item reference numbers' from the Dance/USA Annual Data Survey are provided.

This information will be aggregated and used strictly for the purposes of this study. No individual company data will be released to any third party.

Dance / USA Ref. #	Performance Income	All Operations	% of Income from NYC Activity Only
609	Home Area Performance Revenue	\$	%
619	Domestic Touring Performance Revenue	\$	%
629	Non-USA Touring Performance Revenue	\$	%
635	Revenue from Booked-In events not created or performed by your company	\$	%
Non – Performance Income		All Operations	% of Income from NYC Activity Only
645	Education-related Earned Revenue	\$	%
659	Other Production-related Revenue (e.g. income from royalties, commissions, broadcast fees, concessions, advertising, corporate sponsorship, rental and sale of studio space or costumes, etc.)	\$	%
665	Total Investment Income	\$	%
669	Total Miscellaneous and Other Earned Income	\$	%
Total Earned Income		\$	%



Dance / USA Ref. #	Contributed Income	All Operations	% of Income from NYC Activity Only
671.9	Federal Government	\$	%
674.9	State Government	\$	%
677.9	City Government	\$	%
681.9	Contributions from Corporations	\$	%
682.9	Contributions from Private Foundations	\$	%
683.9	Contributions from Individuals	\$	%
687.2	All Other Contributed Income	\$	%
686.9	In-Kind contributions	\$	%
690	Total Contributed Income	\$	%
	Total Operating Income	\$	%



C. Financial Information - Expenses

Dance / USA Ref. #	Artistic Personnel Expenses (Dancers)		Number of FTEs ²
701.9	Total Personnel Expense for Dancers	\$	

Dance / USA Ref. #	Artistic Personnel Expenses (Other)		Number of FTEs
705.9	Total Expense for Artistic Personnel other than Dancers (own staff and commissions to guest choreographers, designers, etc.)	\$	

Dance / USA Ref. #	Personnel Expenses (Tech / Production)		Number of FTEs
711.9	Total Payroll for Tech / Production Staff (e.g. Production Manager, TD, staff electricians or sound personnel – Not Union Personnel)	\$	

Dance / USA Ref. #	Personnel Expenses (Stagehands)		Number of FTEs
715.9	Total Expense for Stage Hands (including Union personnel if employed)	\$	

Dance / USA Ref. #	Personnel Expenses (Marketing)		Number of FTEs
721.9	Total Expense for Marketing / P.R. Personnel	\$	

Dance / USA Ref. #	Personnel Expenses (Development)		Number of FTEs
724.9	Total Expense for Development / Fundraising Personnel	\$	

² An FTE is a Fulltime Equivalent. For example, 2 half-time staff equal 1 FTE



Dance / USA Ref. #	Personnel Expenses (Management)		Number of FTEs
727.9	Total Expense for General Management	\$	\$

Dance / USA Ref. #	Personnel Expenses (School)		Number of FTEs
731.9	Total Expense for School Personnel	\$	\$

Dance / USA Ref. #	Personnel Expenses (Other)		Number of FTEs
735.9	Total Expense for Other Personnel	\$	\$

Number of Personnel – Table 1

Dance / USA Ref. #	Personnel	Number of Full-Time employees	Number of part-time employees	Number of part time in FTE ³	Number of Interns	Number of Volunteers
741	Dancers including paid apprentices					
742	All other Artistic personnel					
743	Production / Technical					
744	Administrative					
745	School and Other					
Totals						

Please estimate the total number of hours contributed by the volunteer personnel you indicated above:

³ E.G. five part-time staffers @ 8 hours/week each = 1 FTE, five part-time staffers @ 20 hours/week each = 2.5 FTE

**Contract Personnel – Table 2**

Contract Personnel (<i>not employees</i>)	All FY 2002 Costs	Expense for NYC Operations only	Number of contract personnel	Number of Full-Time Equivalents
Choreographers				
Dancers				
Guest artists				
Designers				
Production/technical				
Educational/Instructional				
Other personnel				
Totals				

How many of the personnel listed in both Tables 1 and 2 above are contracted under agreements with Actor's Equity, AGMA, Musician's Union, IATSE, AFTRA, or any other union?



Dance / USA Ref. #	Operating Expenses (<i>Non-personnel</i>)	FY2002	% of Expense incurred in NYC Only
	Services		
754	Total Artistic Non-Payroll Expenses (e.g. royalties)	\$	
759	Total Production / Technical Non-Payroll (e.g. theater rental, props and supplies, touring travel expenses, costume materials, etc.)	\$	
769	Total Development / Fundraising Non-Payroll (e.g. printing, postage, photos, cost of fundraising events, etc.)	\$	
779	Total Marketing / P.R. Non-Payroll (e.g. advertising, booking packets, audience mailing lists, telephone, etc.)	\$	
781	Occupancy Expenses (e.g. expenses for furniture, computers, rent and maintenance)	\$	
788	General Management / Operations (include all other general and administrative expenses not already reported)	\$	
791	School Non-Payroll (registration materials, supplies, etc.)	\$	
796	Other and Miscellaneous Non-Payroll Expenses (anything not yet reported)	\$	
Total Expenses		\$	



Do you have any additional comments or suggestions?

Thanks For Your Assistance!

Please fax your responses to (203) 256-1311.

SURVEYS ARE DUE NO LATER THAN MARCH 28, 2003

THANK YOU!

Contact Information for questions:

Daniel Gottlieb or Lynette Turner
AMS Planning & Research Corp.

Phone: (203) 256-1616

Fax: (203) 256-1311

Email: ams@ams-online.com

<http://ams-online.com>



**APPENDIX 3-B:
Organizational Survey
Results**

Programs and Attendance

Survey respondents reported that over one million patrons attend approximately 1,600 ticketed performances and programs in New York City annually. While the bulk of activity occurs locally (91%) programmatic offerings such as ticketed and free performances, public classes, lecture/demonstrations and school residencies take place worldwide.

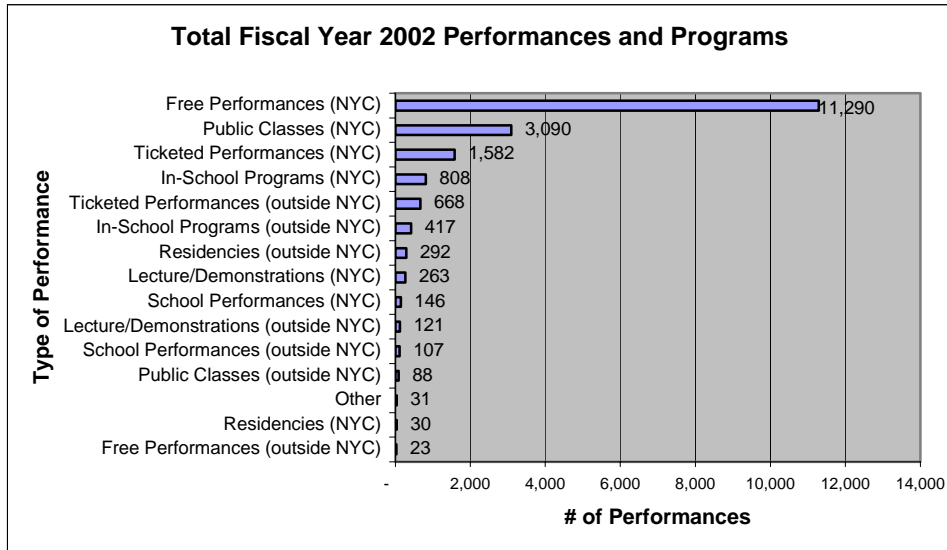


Figure 1: 2002 Performances and Programs

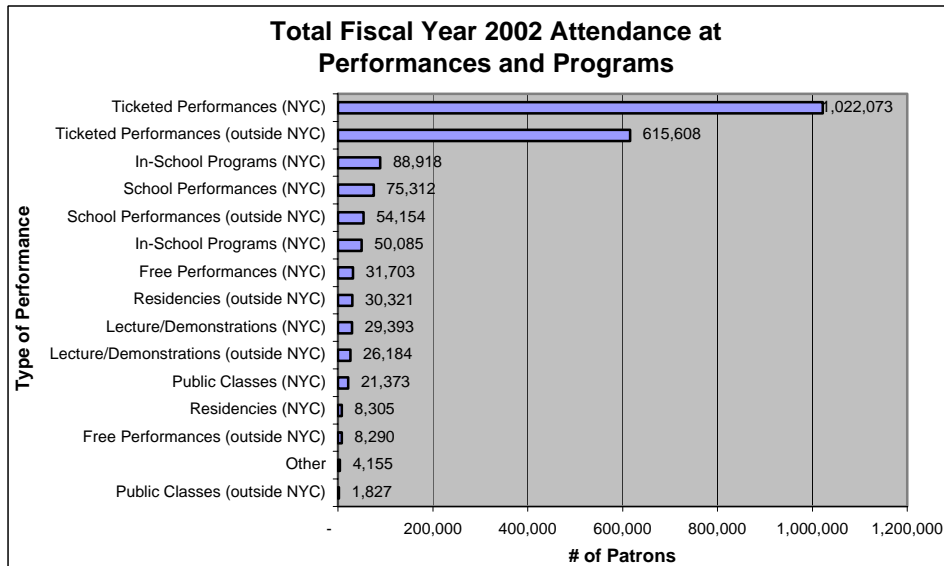


Figure 2: Attendance at Performances/Programs



Surveyed organizations collectively offered 1,582 ticketed performances in New York City in 2002 and averaged 41 performances per organization. Medium-sized organizations offered the most performances at an average of 81 per year.

2002 Ticketed Dance Performances in NYC

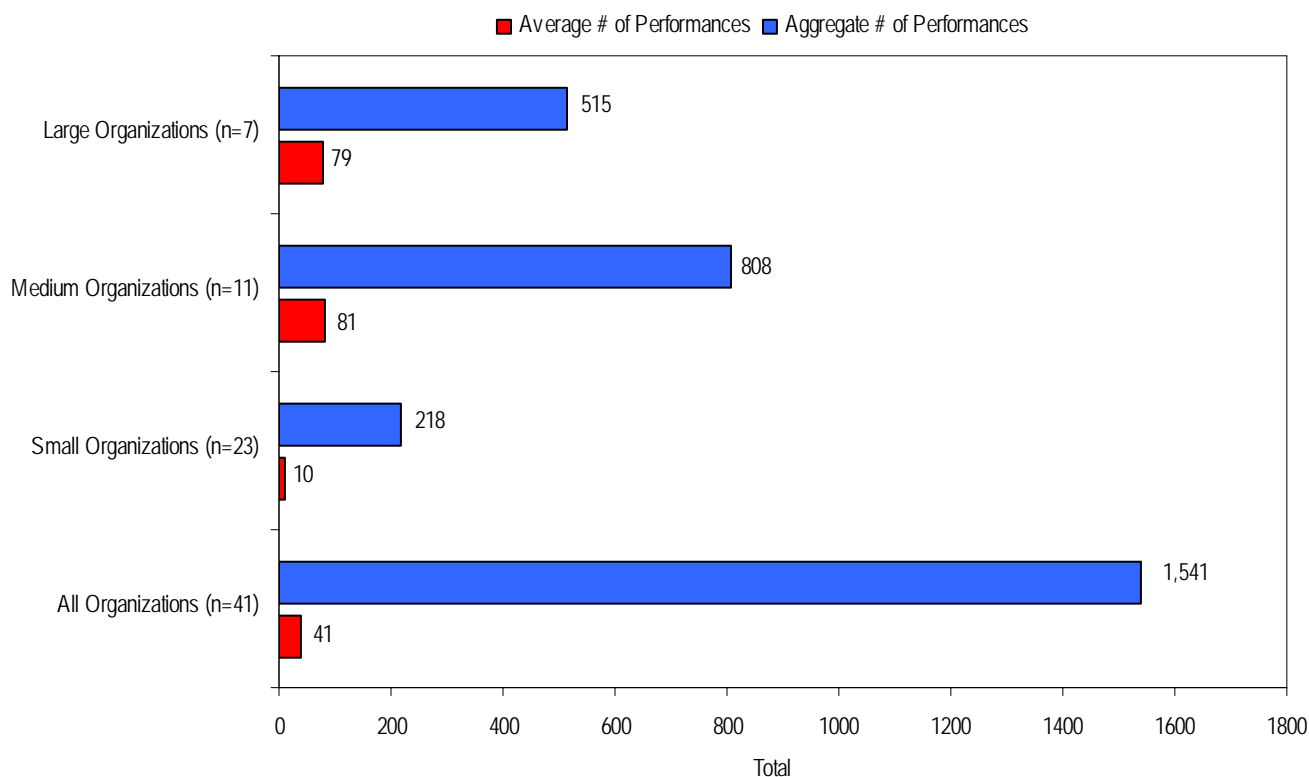


Figure 3: New York City ticketed performances

Expenses and Revenue¹

Over three quarters of the revenue among surveyed dance organizations was generated in New York City (83% in large organizations, 68% in medium organizations, and 79% in small organizations). More than 80% of total expenditures were incurred in New York City (76% in large organizations, 82% in medium organizations, and 87% in small organizations).

¹ The charts that follow summarize spending and personnel figures as reported by survey respondents. This data was used to generate overall activity by dance organizations in New York City as described in Appendix 1 (Sections II and IV).



Expenses

Respondents spent \$111,407,458² in FY02 operating and personnel expenses.

Personnel Type	Aggregate personnel Expenses
Total Personnel Expenses for Dancers	\$ 19,594,017
Total Expenses for Artistic Personnel other than Dancers	\$ 14,487,087
Total Payroll for Tech/Production Staff	\$ 6,723,288
Total Expense for Stage Hands	\$ 6,383,314
Total Expense for Marketing/PR Personnel	\$ 3,332,723
Total Expense for Development Personnel	\$ 4,721,375
Total Expense for General Management	\$ 10,749,033
Total Expense for School Personnel	\$ 6,277,906
Total Expense for Other Personnel	\$ 6,373,668
Operating Expenses (Non-Personnel)	
Aggregate FY02	
Total Artistic Non-Payroll Expenses	\$ 8,209,257
Total Production/Technical Non-Payroll	\$ 10,355,975
Total Development/Fundraising Non-Payroll	\$ 7,128,192
Total Marketing/PR Non-Payroll	\$ 12,981,250
Occupancy Expenses	\$ 7,013,700
General Management/Operations	\$ 3,360,115
School Non-Payroll	\$ 1,003,406
Other and Miscellaneous Non-Payroll Expenses	\$ 2,657,570
TOTAL EXPENSES	\$ 111,407,458

Figure 4: Fiscal Year 2002 Expenses

Together, survey respondents retained the services of approximately 1,200 full-time employees, 800 part-time employees, 150 part-time employees in full-time employment, 40 interns, and over 8,600 volunteers, totaling over \$78 million on personnel expenses. These New York City dance organizations also engaged the services of 630 contract personnel, spending an additional \$4.2 million a year.

As depicted in the chart below, surveyed dance organizations reported approximately 60% of their total annual expenses as being spent on personnel (\$78,642,411). Large organizations spent an additional 18% on non-payroll artists and production staff. Small organizations saw an additional 22% and medium organizations 25%.

² While all organizations provided total expense figures, some did not provide a detailed breakdown. Therefore, the sums of line items do not equal total expenses.

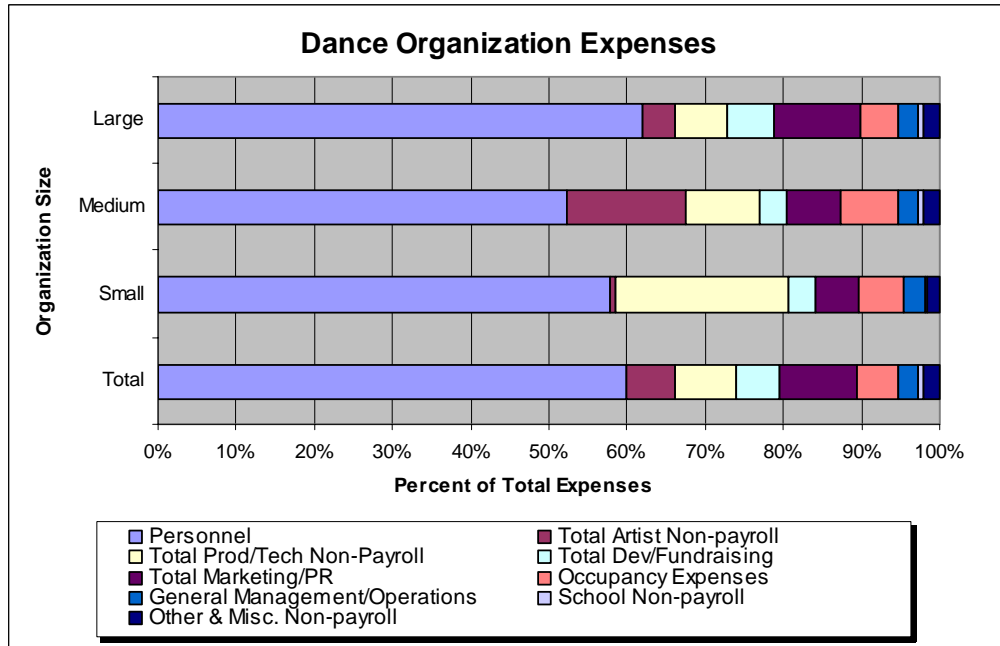


Figure 5: Fiscal Year 2002 Detailed Expenses

Of full-time personnel expenses, organizations spend the most on dancers, artistic personnel and general management.

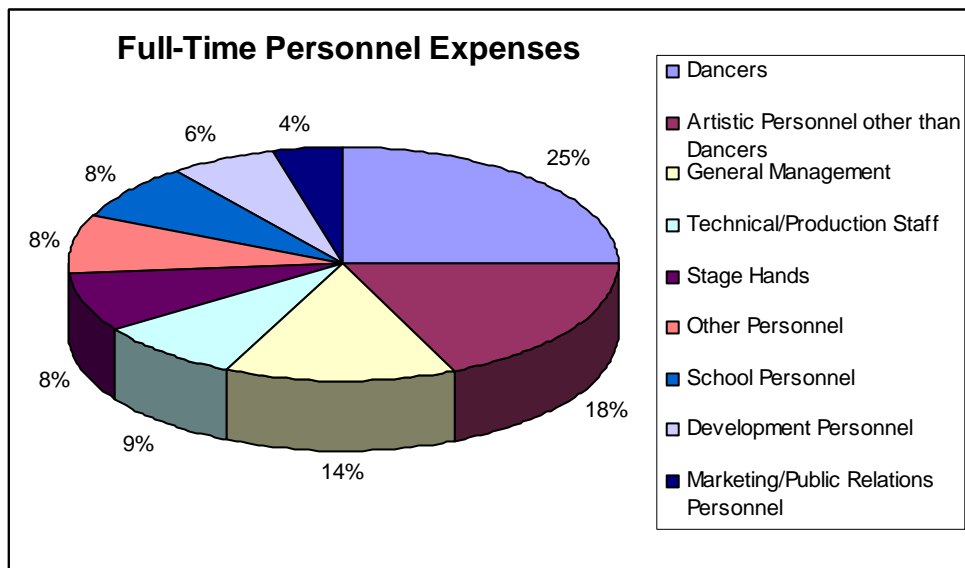


Figure 6: Full-time personnel expenditures



Over 50% of designer and dancer costs are incurred for New York City operations only. More than 90% of non-personnel marketing/PR, development/fundraising, and occupancy expenses are acquired in New York City only.

Revenue

Respondents reported a total of \$159,471,895² in earned and contributed revenue.

Earned Income	Aggregate
Home Area Performance Revenue	\$ 38,007,798
Domestic Touring Performance Revenue	\$ 14,970,861
Non-USA Touring Performance Revenue	\$ 4,166,665
Revenue from Booked-In events not created or performed by your company	\$ 8,254,648
<i>Non-Performance Income</i>	
Education-related Earned Revenue	\$ 6,379,451
Other Production-related Revenue	\$ 4,215,670
Total Investment Income	\$ 4,523,113
Total Miscellaneous and Other Earned Income	\$ 2,915,016
Total Earned Income	\$ 83,038,875
Contributed Income	Aggregate
Federal Government	\$ 1,042,369
State Government	\$ 2,663,342
City Government	\$ 5,356,246
Contributions from Corporations	\$ 5,260,610
Contributions from Private Foundations	\$ 20,833,591
Contributions from Individuals	\$ 19,606,095
All Other Contributed Income	\$ 6,819,003
In-Kind Contributions	\$ 1,171,255
Total Contributed Income	\$ 68,287,223
TOTAL OPERATING INCOME	\$ 159,471,695

Figure 7: Fiscal Year
2002 Organization Revenue

Overall, surveyed organizations generated 56% in earned revenue and 44% in contributed income.⁴

³ While all organizations provided total revenue figures, some did not provide a detailed breakdown. Therefore, the sums of line items do not equal the total revenue amount.

⁴ Raw data percentages vary slightly from estimated percentages as explained in Appendix 1 (section II).

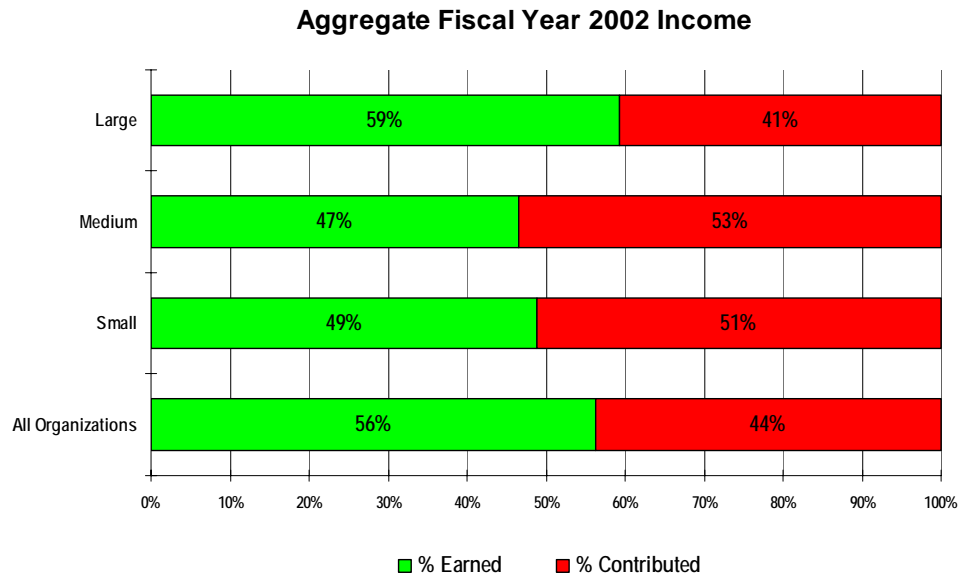


Figure 8: Fiscal Year 2002 Income

Respondents generated earned revenue of \$83,038,875 in fiscal year 2002, accounting for 56% of total revenue. The greatest source of earned income was derived from home area performances (57%). Other significant sources included domestic touring (22%) and booked in events (12%).

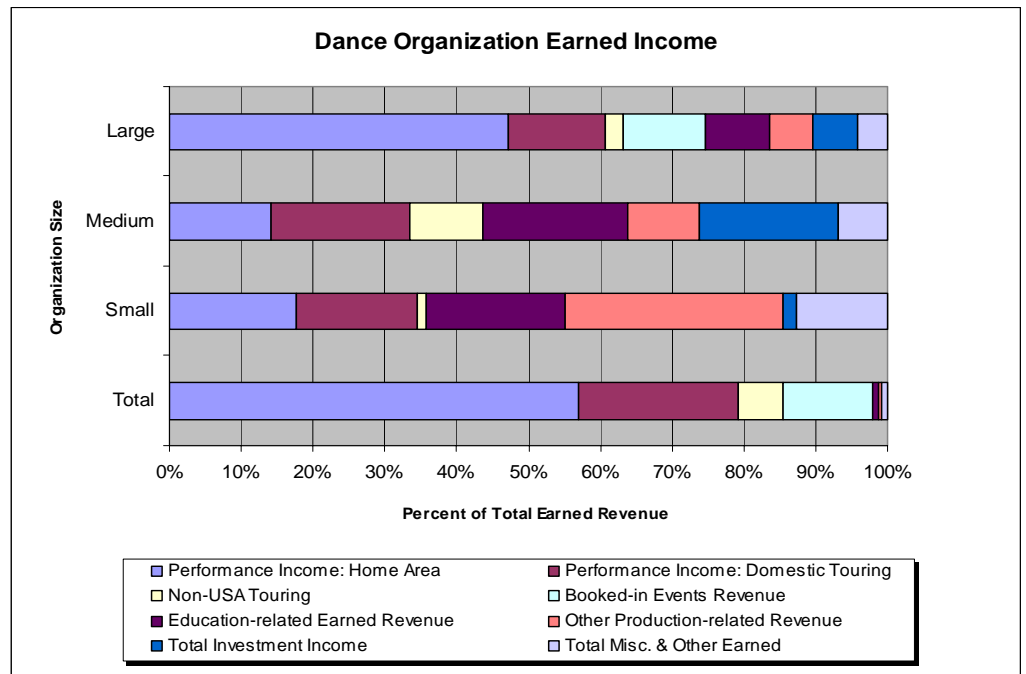


Figure 9: Fiscal Year 2002 Earned Income



An additional \$68.3 million was raised in contributed income (private, individual, corporate and government sources). Private foundation and individual contributions make up approximately 65% of reported contributed revenue (almost \$40.5 million in total). Public funds (city, state and federal) account for approximately 13% of total contributions.

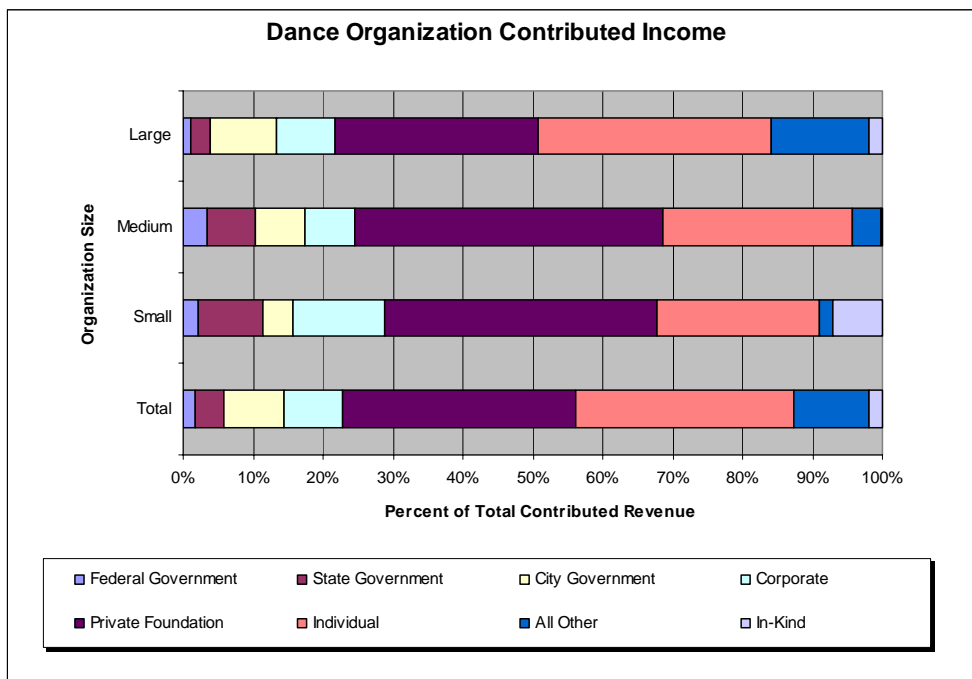


Figure 10: Fiscal Year 2002 Contributed Income

New York City Expenses and Revenue

Dance company income and expenditures generally occur in New York City. A majority of dance company income (77%) is generated in NYC and operating costs are incurred locally (84% of total costs).

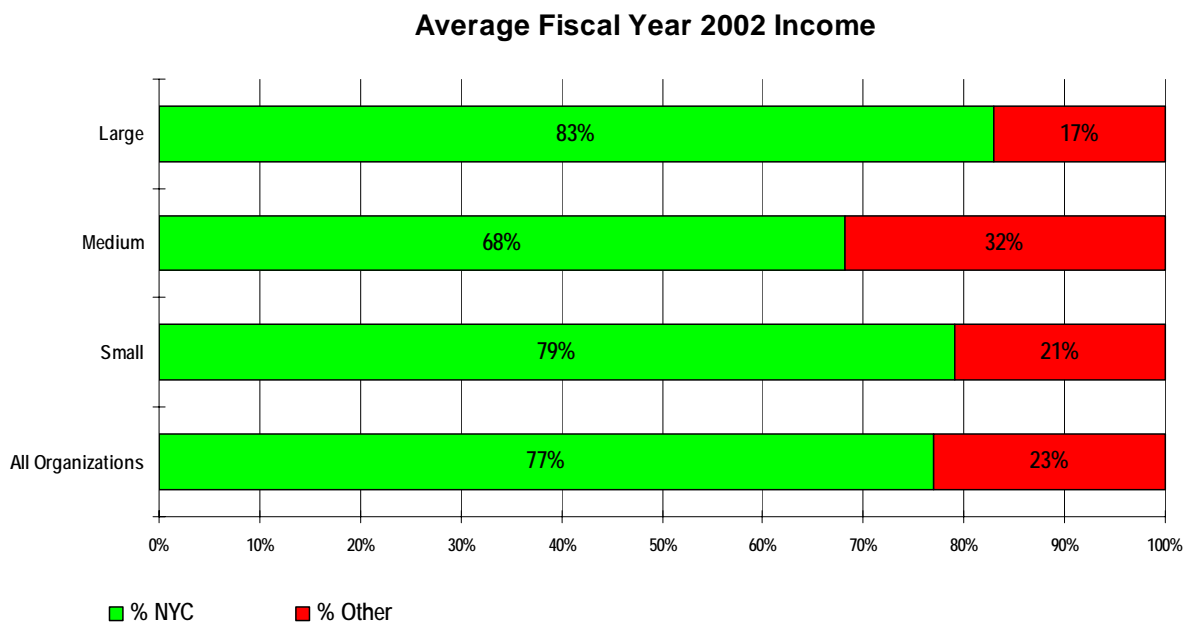


Figure 11: New York City Income

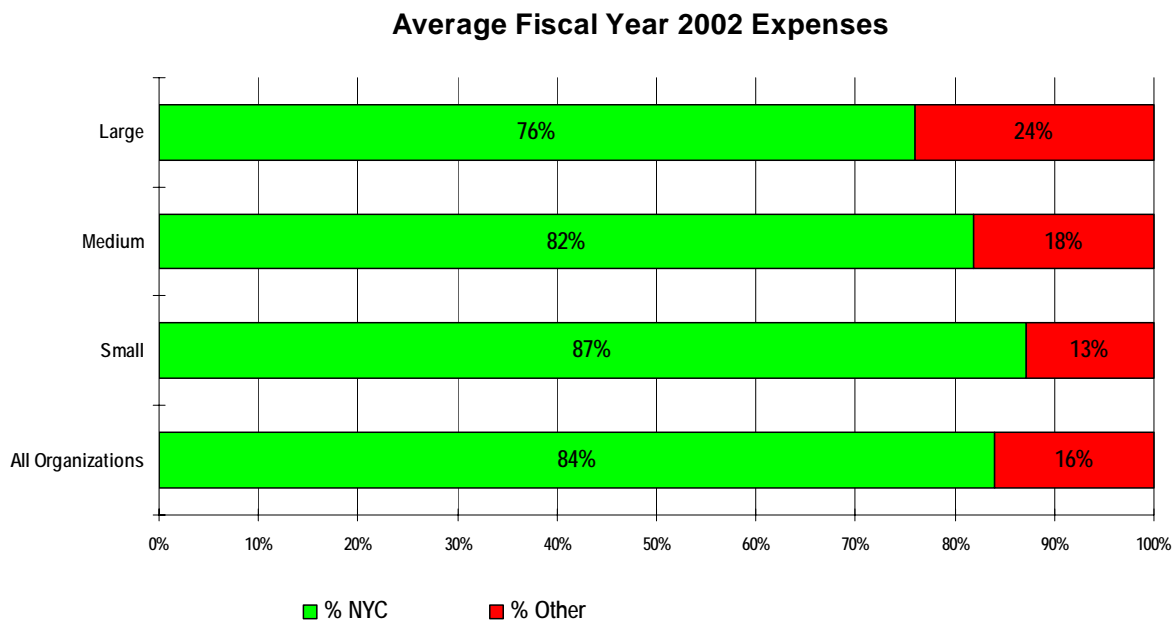


Figure 12: New York City Expenses



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